

Billboard

The International Music-Record Newsweekly

CARTRIDGE FORUM HISTORY-MAKING

400 Execs Attend —Sessions Swing

By LEE ZHITO

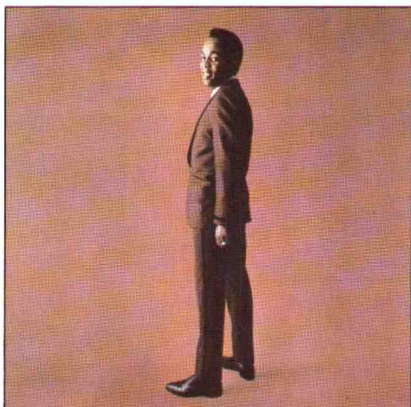
CHICAGO — More than 400 industry leaders attended Billboard's Tape Cartridge Conference here last week (29-30) at the Edgewater Beach Hotel.

The Conference was of historic significance in that it marked the first time that members of the cartridge business assembled at a meeting devoted exclusively to their industry.

Top executives in the various fields which comprise the new industry were exposed to an intensive two-day series of educational sessions, each treating a different

Forum Talks Available

NEW YORK—The complete text of all speeches delivered last week by industry leaders at Billboard's Tape Cartridge Conference will be made available in printed form, and highlights of the talks will be issued on a tape cartridge recording. The 60-page book of speeches and the tape cartridge version of the Conference highlights automatically will be sent free of charge to all Conference registrants. Additional copies of the book will be available at \$5 per copy from Billboard. The cartridge was recorded by Larry Finley's ITCC.



"Lou Rawls Live" reached the peak of the top 100 LP's. Now he has another—"Soulin" (S)T2566. Listen, and you'll hear what soul is all about. And while you're at it, dig Lou's new single, "Love Is a Hurtin' Thing" b/w "Memory Lane" 5709. It's on its way to the top, too. (Advertisement)

Decca, Hazlewood Form Eden Label

NEW YORK — Decca Records and West Coast independent producer-writer Lee Hazlewood have concluded a deal setting up a jointly owned label, Eden Records, Inc. The label will be an exclusive outlet for all new Hazlewood talent discoveries, according to Milton R. Rackmil, Decca Records president.

(Continued on page 10)

List of Nominees in Billboard's Annual Country Music Poll on P. 3

The Inside on MOA, Societies' Agreement

CHICAGO—The Aug. 24 meeting between representatives of ASCAP, of the Music Operators of America and BMI and SESAC, which resulted in preliminary agreements, was something many music men believed would never happen. Now it appears the warring camps will come up with some form of compromise proposal of jukebox royalties to submit to the House Judiciary Subcommittee currently rewriting the national copyright law. How did this unprecedented meeting come about? A full report on Page 74.

Unit on Standards Urged by Nasatir

By CLAUDE HALL

CHICAGO—Mort L. Nasatir, president of MGM Records, called Monday (29) for a committee to set up standards in the tape cartridge field similar to that of the Record Industry Association of America for the record field.

Nasatir, a marketing expert and head of one of the hottest record labels in the industry, was the keynote speaker of Billboard's Tape Cartridge Conference here Monday and Tuesday. One of the pitfalls of the tape cartridge industry, he said, is the present failure to create and maintain adequate quality standards.

First, he called for a committee to shape up standards proposals to submit to the RIAA. "I would like to see the RIAA take a strong role in our standardization problems. But let's not wait for them." Then, a few minutes later in a question-and-answer session, he added he would like to see the RIAA set the same standards for the cartridge as for the album. "The problem with the RIAA, and I'm on the board, is that it moves slowly. I could see a year or more going by with confusion in the field unless this meeting provided the impetus."

Another Pitfall

Another pitfall he noted was the tendency of record companies to "sit it out waiting for the right system (Continued on page 60)

Luxembourg Going To Pirates' Format

By DON WEDGE

LONDON—Radio Luxembourg's British service, once hit by pirate radios, is planning to adopt some of their features. Luxembourg's British chief, Geoffrey Everitt, is planning a swing toward a Top 40 format and playing records in their entirety. This means that record companies will no longer have access to large segments of time nor to control records' presentation and use.

Luxembourg's change comes when one of the pirates, Radio Caroline's Phil Solomon, is negotiating with U. S. disk companies to sell segments of time to American firms to promote their product (Billboard, Aug. 13). Solomon feels this would keep Caroline on the air after the present Government bill becomes law. The bill makes criminal any British contact with U. S. firms.

Like most of the pirates Caroline has a formula policy, but with the implementation left to disk jockeys on the ships.

Luxembourg's British service, however, has in the (Continued on page 26)

aspect of tape cartridge. Each session, addressed by a specialist in his field, was followed by a question and answer period.

The Conference served to crystalize the following key elements:

1. The present state of the industry — at least 700,000 playbacks are being used in cars today; there are considerably more 4-track machines in use now than 8-track, but 8-track is expanding rapidly; both systems are gaining strength; an average of 20 cartridges are being sold per playback owner.

What Future Holds

2. What the immediate future holds — greater strides to be made by 8-track as the four major automobile manufacturers all offer optional 8-track equipment, and the major home equipment manufacturers unanimously favor the 8-track system; continued market expansion for all systems as the promotion of the cartridge concept gains momentum on a national scale.

3. Today's marketing channels — playbacks and cartridges are among the hottest items at the automotive accessory retailer level; music-record dealers are rapidly moving in for at least half the share of sales volume in cartridges, are building sales of home units and are pushing for a larger piece of the car playback market.

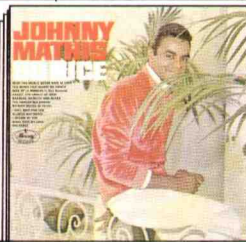
4. Guidelines for the retailer, both music-record and automotive—to assure greater profits by educating (Continued on page 60)

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Chappell Sells Back Rights to Roulette

By CLAUDE HALL

NEW YORK—Roulette Records last week purchased back its foreign publishing rights from Chappell Music in England. Morris Levy, president of Roulette Records and its Big Seven publishing firms, said his attorneys were in London Thursday (1) completing negotiations.

He said he was negotiating to sell the foreign rights to the publishing wings of United Artists Records. Negotiations were still under way last week. Chap-

pell and Roulette were equal partners in the foreign publishing deal, Levy said. He will retain all U. S. rights.

Levy said, "Roulette Records and its eight affiliated labels are available for the right price. I've already received several offers in the past few days."

The publishing firms contain such important copyrights as "The Yellow Rose of Texas," "Easier Said Than Done" and "Life Is But a Dream." Levy said he also owned the copyrights of much of the Dave Clark Five material. "The Big Seven is one of the most undervalued publishing companies in the country. I've got 50 or more top 10 tunes in it. It's one of the top 10 firms of BMI."

Roulette has just come off a world-wide hit in "Hanky Panky" by Tommy James and the Shondells. The group has "Say I Am (What I Am)" No. 21 on the Hot 100 Chart this week. In addition, the Latin lines—Tico and Alegre—are very big labels in the field.

KING NOT FOR SALE: NATHAN

CINCINNATI—Syd Nathan, president of King Records, this week denied rumors that the label is up for sale. Nathan said that the label is interested in acquiring new labels, artists and publishing properties and is not considering selling.

Executive Turntable

Paul Barry, professional manager of Peer-Southern, is resigning to take one of several projects offered to him. Barry was with Peer-Southern four years and, in addition to handling all regular professional duties, was in charge of TV activities. The latter included original material for filmed TV series, such as "Peyton Place" and "The Long Hot Summer." Prior to his affiliation with Peer-Southern, Barry had his own publishing operation. Weiss & Barry, for 10 years. The firm was purchased by Gene Autry.

Don Blocker has resigned as general manager of Liberty and Dolton Records. He was with the company eight and a half years, previously holding the posts of national promotion director, assistant to the president and a&r director. Blocker came to Liberty from Hart Distributors, where he was promotion manager. He will announce his plans shortly.

Bob Scerbo, head of production for Muscor Records, has been designated to also handle international operations for the company. Scerbo's promotion includes expansion of his duties, coordinating operations with international CBS Record affiliates as well as EMI in England, CGD in Italy, and El Placido de la Musica in Venezuela.

Martin L. Roemer, senior buyer of home entertainment products for the Army and Air Force Exchange service, for the last 11

years, last Monday (29) joined Melco International, a military sales representative firm. In his new post he will be responsible for setting up a home entertainment products marketing division. He is a founder of the Music and Performing Lodge of the B'nai B'rith.

Edward Cooper has been named executive a&r producer and musical arranger by Marney Productions, Inc. He will head all productions of Marney's recordings and tape CARtridges.

Dave Bendett has joined Capitol Booking Corp. to head its TV and nightclub departments. He resigned as entertainment co-ordinator at Grossinger's Hotel, for his new assignment. Bendett previously was with MCA and GAC.

Dave Pell, Liberty's a&r administrator and a member of the a&r staff for four years has resigned. He is currently seeking a new affiliation. As a producer he worked with Vikki Car, Gary Lewis and the Playboys, Mel Carter, Martin Denny, Spike Jones, Red Skelton, the T-Bones and Bobby Vee. He had been with Tops Records before Liberty.

Milt Weiss, former L. A. distributor, named Eastern sales representative for Record Sales, distributor of Alshire Presents, Somerset Stereo Fidelity and Audio Spectrum, all labels owned by Al Sherman. Weiss will base in Cleveland and cover Chicago and points East.

Ampex and Mercury Renew Tape Pact; Ampex Eyes Philips' System

By RAY BRACK

CHICAGO—Ampex and Mercury have extended their exclusive reel-to-reel tape contract for two years and in the process Ampex has moved closer to involvement with the Philips cassette system.

During recent reel-to-reel tape discussions with Mercury Record Corp. executive vice-president Irwin H. Steinberg, Ampex Stereo Tapes' newly appointed general manager, Donald V. Hall, expressed interest in the Philips system.

"The cassette system utilizes the basic reel-to-reel concept long utilized by Ampex," Hall said. "This factor increases our interest in the potential of this system."

During the Mercury-Ampex negotiations, in which the tape manufacturer secured its second consecutive two-year contract for Mercury, Philips, Fontana, Smash and Lighthouse catalogs, Steinberg and Hall set tentative arrangements for discussion of the cassette concept at length in the near future. Executives of the record and

home entertainment divisions of Mercury will meet with several Ampex officials.

Mercury is reportedly the only company involved in the four major tape systems: Ampex reel-to-reel, Fidelipac, stereo 8-track and the Philips cassette system. Philips is Mercury's parent company.

"The fact that the first and original system, reel-to-reel, has shown such continuing growth simultaneously with the introduction of the three CARtridge systems leads us to believe that tape has a most encouraging future," Steinberg said. "The consumers' interest in the established as well as the new cartridge systems indicate a solid foundation on which we are all building."

Steinberg reported that during the second year of Mercury's just-concluded contractual term with Ampex, total sales of Mercury product increased 200 per cent over the first year.

Mercury, which has been involved with tape systems for over 10 years, was represented by Bel Canto prior to signing with Ampex in 1964.

Total titles of Mercury and affiliated labels in the Ampex catalog is 195, ranging from jazz to pop and classical. Biggest reel-to-reel artists have been Roger Miller, Johnny Mathis, the Swingle Singers, Horst Jankowski, the 4 Seasons, Sarah Vaughan, the Oscar Peterson Trio and Gerry Mulligan.

Liaison between Ampex and Mercury is handled by the former's a&r manager, Bill Bishop.

Phillips, VFW Set Up a Club

MEMPHIS—Judd Phillips has tied in with the Veterans of Foreign Wars to set up VFW Record Club, which is now going through experimental mailing in Alabama.

Following initial mailings in Alabama, Phillips expects to start expanding, State by State. His deal with the VFW calls for that organization to receive 25 per cent of what is sold.

The mail-order operation is offering pop, country and r&b product, both albums and singles. Current product is stressed, although catalog is also available.

A mono album sells for \$3.79, which includes packaging and mailing costs. Price of singles is \$1, which includes packaging and handling.

Chad & Jeremy Blast R&R Package Tours

LOS ANGELES—Chad Stuart and Jeremy Clyde, two successful British pop performers, have blasted rock 'n' roll package tours "as a miserable waste of time for artists and audiences."

The duo says a recent six-week tour forced the issue. The two called it an "ill-prepared, jumbled package with uninspired posters and unco-ordinated promotion."

The two also blasted uninspired disk jockeys hired to introduce the artists, bad amplifiers, no rehearsals and cold, bleak auditoriums. The two claim the tour showed them that unless young people are presented with "something new in entertainment," rock 'n' roll personal appearances will "die a grim death."

The duo hoped to present a more alert live presentation last weekend at Melodyland in Anaheim. (Continued on page 10)



JIMMY DEAN, who was signed to a exclusive long-term contract by RCA Victor Records, is greeted at the Nashville Airport by Chet Atkins, RCA's Nashville a&r head. The erstwhile Columbia artist will have his first Victor single out shortly.

Nominees Chosen in BB's 19th Country Poll

By HERB WOOD

NEW YORK—After tabulating the votes of 470 program directors and disk jockeys from country music stations across the nation, five nominees in each of 12 categories have been announced in the 19th annual Billboard Country Music Awards poll. The 60 nominees will be listed on a special ballot for industry-wide voting in all subscriber copies of Billboard's Oct. 1 issue.

Country music stations, those outlets programming six or more hours of country music daily, were sent a ballot of possible nominees selected by a Billboard panel of country music experts. Those artists actively recording during the year beginning Aug. 1, 1965, and ending July 31, 1966, were eligible on the basis of their records' chart activity during that period. From the list of potential nominees, the program directors and deejays selected one name in each category, with the five top vote-getters in a category winning a spot

on the final ballot. The nominations for Favorite Country Band of the Year was the only category not based on recording activity. Bands which perform independent of singing artists, either full time or on occasion, were eligible.

Following is the list of nominees, listed in alphabetical order:

- Favorite Male Performer of the Year**
1. Eddy Arnold
 2. Sonny James
 3. George Jones
 4. Buck Owens
 5. Ray Price

- Favorite Female Performer of the Year**
1. Bonnie Guitar
 2. Norma Jean
 3. Loretta Lynn
 4. Connie Smith
 5. Dottie West

- Most Promising Male Artist of the Year**
1. Johnny Dollar
 2. Hugh X. Lewis
 3. Stu Phillips
 4. Ray Pillow
 5. Red Simpson

(Continued on page 56)

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Jazz Beat

By ELIOT TIEGEL

The female jazz singer is going the way of the big bands. According to Jack Tracy, veteran jazz producer, few hands are left to provide the young singer with experience. Tracy labels Carmen MacRae as the most promising girl jazz performer to emerge in the last 10 years and he adds that "I can't think of any great new jazz singer who can be put in the same league with Ella Fitzgerald and Billie Holiday."

What's happening is that the evergreen vocalists like Ella Fitzgerald and Sarah Vaughan are recording, but their sales are not overly impressive. Miss Vaughan has of late been interpreting top 40 tunes and doing an excellent job, but these cannot be labeled jazz projects. Nina Simone does well in her live performances but is not a mass merchandiser. The three cool school chicks—Anita O'Day, Chris Connor and June Christy—are out there somewhere but have long faded from the record scene.

It is possible that the public will never again support a new crop of girl jazz-oriented singers.

World Pacific's Dick Bock believes the new crop of female vocalists leans toward an excitement revolving around the pop scene. Female jazz singers' LP's die, he says, because there doesn't seem to be any market support. The Petula Clarks of today reign. Nancy Wilson and Dionne Warwick are two blues-oriented performers who now reach the broad bass market and this appears to be one area in which vocalists are developing.

Atlantic's Nesuhi Ertegun considers Esther Phillips "in the great jazz-blues tradition that was started

by Bessie Smith." She records for his label.

From Chicago, Cadet's a&r director Edmond Edwards commented that "as far as commercial success is concerned, the day of the unadulterated jazz singer seems to have passed . . . if indeed it ever was. When a jazz-oriented vocalist does come up with a fair commercial success, it is invariably of pop-directed material and recently the vocalists have been following the pattern of jazz musicians and recording material directly from the bags of the pop and r&b artists." Edwards points to Jean DuShon and Betty Moorer as two vocalists with the potential to bridge the jazz and pop fields. Miss DuShon's first LP with the Herman Foster Trio has jazz overtones and she has been associated with jazz players and composers on two subsequent packages. She will shortly be cut for the singles market. So too will Miss Moore, whose debut LP is in preparation.

RCA's Brad McCuen echoed "extreme confidence in jazz and in its future. . . I believe we are just approaching a period of renewed interest in jazz by the mass market and the jazz singers—quite probably new names—will again command great attention during the next five years."

McCuen thinks Sheila Jordan has potential and cites "economics" as stymieing the growth of jazz larks today.

"While instrumental jazz continues to change and evolve, the vocal side has progressed little past Ella and Sarah's hip vocalise or scatting." RCA has no girl jazz singers.

Perhaps the situation is best summed up by Tracy, who noted that if a girl jazz vocalist were brought to his attention today, he'd probably pass her up.

Labor Dept. Sues Record Rack Service

LOS ANGELES—The U. S. Department of Labor has filed suit against Record Rack Service for alleged violations of the Fair Labor Standards Act of 1938. Labor Secretary W. Willard Wirtz charged that the rack jobber failed to properly pay its employees for overtime periods while failing to maintain records of hours worked and rates of pay on its employees.

The government asked the U. S. District Court for a permanent injunction and restraining order preventing the company from violating sections of the act plus the recovery of back wages found by the court. Record Rack Service, maintained by Ed Mason and Sam Ricklin, is said to have an annual sales gross of more than \$1 million, and is engaged in the production of goods for commerce.

The government charges the company with failure to properly pay its employees during three time periods. The suit further states the company has failed to keep and preserve records breaking down employees' work and pay conditions as prescribed by regulations. A representative from the Labor Department visited the firm and queried employees about working and pay conditions prior to the filing of the suit.

5 LP's From H-B Shows Will Set September Release Pace

LOS ANGELES — Five albums from forthcoming Hanna-Barbera TV shows set for CBS-TV will be among the label's September release. Fifteen cartoon albums comprises the release aimed for the National Association of Record Merchandisers convention in early September in Chicago.

The TV albums are from "The Impossibles," "Space Kidettes," "Space Ghost," "Dino-Boy" and "Frankenstein Junior" shows. In addition, the company will offer its largest pop album release including packages by artists previously released on singles. These include Earl Gaines, the Dynatoners, Abby

Tavern Singers, Larry Butler and Laurie Johnson Orchestra.

According to general manager Don Bohanan, a 15 per cent discount and 30-60 day dating will be offered during the program which begins with the NARM midyear meeting. The pop product carries a \$3.98 tag, the cartoon series a \$1.98 price.

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T-Bird Back to Name Policy

By DON DIGILIO

LAS VEGAS—Hotel Thunderbird, famous for its flexible entertainment policy, has returned to the policy of presenting name stars in its showroom.

About a year ago, the hotel

Wood Marries Jane Cauvet

ARDSLEY, N. Y. — Herb Wood, Billboard editorial staffer, married Jane Cauvet of Ardsley on Saturday (3) at the Ardsley Methodist Church. The couple will honeymoon in Tennessee, Wood is in charge of New York's coin machine department and record reviews.



HERB ALPERT is awarded with his second Gold Cartridge Award for his "Whipped Cream and Other Delights" tape cartridges, by ITCC president Larry Finley. The award is given to artists selling \$250,000 of ITCC cartridges. Alpert had previously received award for "What Now My Love."

eliminated the big-name policy followed by all other Strip hotels. Instead, the T-bird booked in a French revue called "C'est La Femme." The show proved to be successful, a spokesman for the hotel said, but now name artists will return.

The Thunderbird operated under a similar policy last summer with such artists as Judy Garland, Robert Goulet, Jack Benny and Andy Williams. Prior to that, the hotel had such Broadway show productions as "Ziegfeld Follies," "Flower Drum Song" and "South Pacific."

Zany Kaye Ballard reintroduces the name policy on Sept. 6 with a four-week engagement. She's making her first Las Vegas appearance in eight years.

Miss Ballard will be followed by Mamie Van Doren on Oct. 5. It will be Miss Van Doren's first Vegas date since starring in the T-Bird's "Ziegfeld" production 18 months ago.

Starday Host To Tradesters

NASHVILLE—Starday Records played host to some 300 artists, writers, publishers and other tradesters at the company's Five Coves Farm and Movie Ranch here Sunday (21). It was the label's Fourth Annual Music Industry Bar B-Q Picnic.

Entertainment was provided by Pete Drake's Mavericks, Ray King, Brooks Randolph, Hank Cochran, Jeannie Seely, the Johnson Sisters, Norrie Wilson, Darrell Glenn, Jack Clement, Merv Shiner and Larry King-

Liberty Adds Facilities on Three Fronts

LOS ANGELES—Liberty is spending \$175,000 on construction of new offices, warehousing and recording studio facilities at three locations. Already completed are a \$50,000, 8,000-square-foot warehouse adjacent to the company's manufacturing plant at 1011 North Fuller Avenue, and a \$100,000 expansion of the World Pacific studios now called Liberty Recorders at 8715 West Third Street, Beverly Hills.

Set for completion within 30 days are 10 offices at the company's main Sunset Boulevard operations. The cost here is \$25,000.

To expand the corporate expansion into tape CARtridge and the budget field, Liberty is moving its Sunset Boulevard shipping department to the new warehouse and this vacated space will become six offices. Four additional offices are being built behind the main building.

The press of recording activities at the World Pacific studios necessitated the addition of equipment and personnel, with of \$100,000 in machinery now installed.

SHAW REPORTS 'UP' 6 MONTHS

NEW YORK—Shaw Artists Corp. reported a 19.5 per cent rise in gross business and a 182.5 per cent increase in net earnings for the first six months of 1966. During the period, the r&b booking agency added TV, college concerts, cocktail and publicity departments.

VSP Releases Seven Albums In September

NEW YORK—VSP, the jazz subsidiary of Verve Records, has released seven albums for September. Included in the budget line package are LP's by Johnny Hodges, Herbie Mann, Dizzy Gillespie and Roy Eldridge, Woody Herman, Howard Roberts and two others featuring all-star jazz line-ups.

Woody Herman's LP, "Live at Carnegie Hall," features his two groups, the Woodchoppers and the First Herd in early concerts at the famed Hall. Hodges' alto sax is spotlighted on his "Alto Blues," as is Herbie Mann's clarinet, backed by a large ensemble, in his "Big Band Mann" album, while Dizzy Gillespie and Roy Eldridge join musical forces in their "Soul Mates" waxing.

All six albums, repackaged (choice) material from Verve masters, are top bargains at the budget level.

A Correction

LOS ANGELES—Stan Freberg lost a hefty chunk of his annual income in last week's issue due to the dropping of one key zero in a story about his advertising activities. His correct income is \$500,000, not \$50,000 a year.

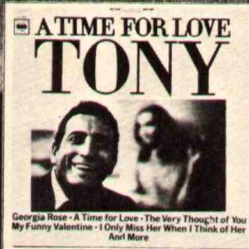
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Get with it.
"A Time for Love" is NOW!



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for Love**
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CL 2560/CS 9360 Stereo

Tony Bennett's stunning new hit (from the Warner Brothers picture *An American Dream*) penned by the team that put "The Shadow of Your Smile" on everyone's lips.

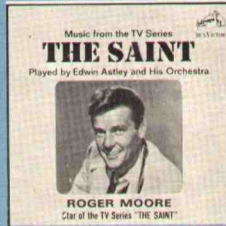
Where the action is. On COLUMBIA RECORDS 

NEW ALBUMS FOR SEPTEMBER

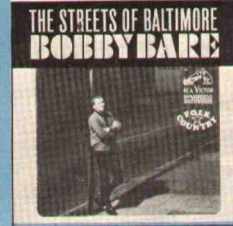
EXCITING NEW POP RELEASES



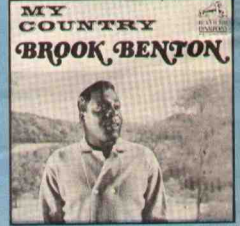
Exciting sounds include 10 original works by him. Good jazz-pop flavor. "High Wire," "Vulgar Olga," "Drake and Ducks," "Secret Agent Man," "Cliff Hanger." LPM/LSP-3630



12 numbers include 5 songs from "Secret Agent Meets The Saint," "Chaise-Longue," "Olaf's Dance," "Slinky," "The Saint," "Swinging Simon," "Halo." LPM/LSP-3631



Sings songs of loneliness, cities and home. Should appeal to country and pop fans. "Houston," "Memphis, Tennessee," "The Streets of Baltimore," "Vincennes," 8 more. LPM/LSP-3618*



Sings the big country hits, arranged by Anita Kerr. "Cold, Cold Heart," "Gone," "I Walk the Line," "Any Time," "He'll Have to Go," "Walking the Floor Over You," 6 more. LPM/LSP-3590*



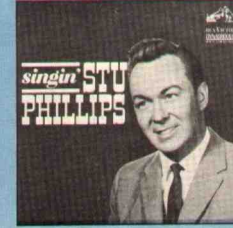
Standards and ballads in a soft and easy manner. Includes "Make Believe," "Who Can I Turn To," "La Mer," "As Time Goes By," "The Song Is Ended," "The High and the Mighty." LPM/LSP-3611*



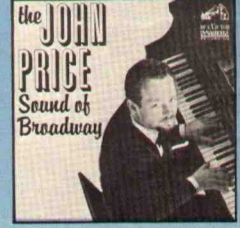
His first Christmas album features 22 selections, some in medley form. "Silent Night," "O Holy Night," "The First Noel," "White Christmas," "Jingle Bells." LPM/LSP-3612*



Fabulous mariachi sound features two alto saxophones. "King of the Road," "Dardaneila," "St. James Infirmary," "Nightmare," "Bewitched," "Just Friends," 6 more. LPM/LSP-3640*



Fine ballad singer includes three of his own selections. "Ask and You Will Receive," "Some of Me," "Another Day Has Gone," Also, "The Great El Tigre," "Bracero." LPM/LSP-3619*



Outstanding jazz pianist plays selections from current Broadway shows. "On a Clear Day (You Can See Forever)," "People," "There's Gotta Be Something Better Than This." LPM/LSP-3604*

OUTSTANDING NEW RED SEAL RECORDINGS



Big news for music lovers: Price sings great soprano arias from operas she has never sung on stage... a wide cross section of opera history from Purcell to Barber. LM/LSC-2898*



Album of a lifetime: Limited Edition with legendary performances by 32 immortals. Includes an authentic keepsake swatch of Met's famous gold damask curtain. 3 L.P.s. LM-6171



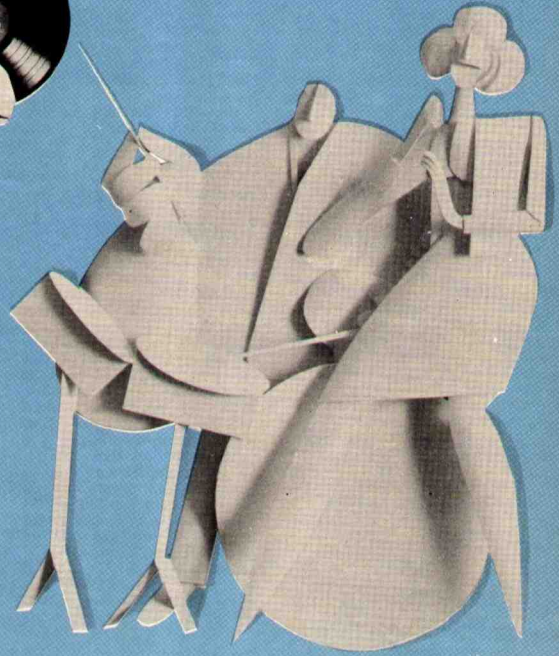
With this debut album comes a bonus 10" L.P. in which actor-dramatist Peter Ustinov discusses chamber music with Joseph Silverstein and Erich Leinsdorf. 3 L.P.s. LM/LSC-6167*



Martinon repeats concert success of Arcana ("... the kind of performance that so much contemporary music needs" - N. Y. Times). Also stunning reading of Martin Concerto. LM/LSC-2914*

ON RCA VICTOR

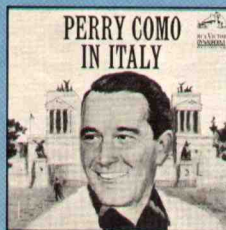
The most trusted name in sound



Folk-Rock group in their first RCA Victor album. "Ain't That Lovin' (You Baby)," "High Life," "Girl of the North Country," "Honor the Hearse," "Look Homeward Angel." LPM/LSP-3603



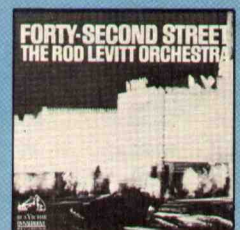
Highly creative inventiveness should delight jazz buffs everywhere as Gary plays "Childhood," "The Sunset Bell," "Six-Nix, Quix, Fix," "Interim 1," "Deluge," "Norwegian Wood." LPM/LSP-3642*



His first album of wholly Italian material, recorded in Rome. "Santa Lucia," "Arrivederci Roma," "Forget Domani," "Un giorno dopo l'altro (One Day Is Like Another)." LPM/LSP-3608*



Great collection of ballads will be released at the end of his TV show. "What Now My Love," "Till," "Fly Me to the Moon (In Other Words)," "Be My Love," "Yesterday." LPM/LSP-3666*



A tongue-in-cheek ticket to a camp-jazz approach of 1930 movie melodies. "Forty-Second Street," "When Did You Leave Heaven?," "Twilight on the Trail," "Here Lies Love." LPM/LSP-3615*



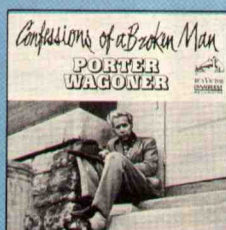
Her first album will appeal to pop and folk fans alike. 12 numbers include "Sounds of Silence," "You Were on My Mind," "Hard Lovin' Loser," "War Drums," "Time Will Tell." LPM/LSP-3633*



Her first Christmas album should please her many fans. Kate sings "Silver Bells," "Joy to the World," "It Came Upon a Midnight Clear," "Silent Night," "Deck the Halls." LPM/LSP-3607*



Original artists do past hits. "Shout" (Isley Brothers), "We'll Sing in the Sunshine" (Gale Garnett), "The Happy Organ" (Dave "Baby" Cortez), "Yakety Sax" (Boots Randolph). LPM/LSP-3641



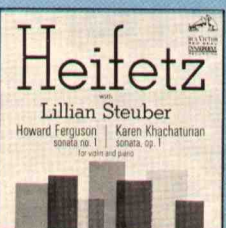
Porter's new collection of sorrowful songs will surely please his fans. "Skid Row Joe," "I Just Came to Smell the Flowers," "My Tears Are Overdue," and 9 more. LPM/LSP-3593*



A singing, swinging new rock group in their first RCA Victor album. The go-go generation will really dig "Blues from an Airplane," "Tobacco Road," "Come Up the Years." LPM/LSP-3584*



Browning—"The Golden Boy in a Golden Age of Pianists"—Life—gives one of his most electric performances in the latest album in the Boston Symphony Prokofiev series. LM/LSC-2897*



Two first recordings by Heifetz: Sonata by British composer, Ferguson, has tremendous impact. Also a work brought from Russia, a Sonata by Khachaturian's nephew, Karen. LM/LSC-2909*

NEW IN THE VINTAGE SERIES



This collection was recorded by two seven-man combos. 16 great numbers. "Passion Flower," "Linger Awhile," "Going Out the Back Way," "Mobile Bay," "Junior Hop." LPV-533



Great collectors' item. 16 rare recordings by The Carter Family, The Delmore Brothers, J. E. Mainer's Mountaineers and the Monroe Brothers. Done between 1926 and 1940. LPV-532

*Recorded in DYNAGROOVE sound.

Venet Puts Cap. Wing in Motion

LOS ANGELES — Capitol's new free-swinging contemporary music production department has begun functioning with offices in the Tower and an album of commercial "psychedelic" sounds as one of its first projects.

The new operation, established last week with Nick Venet in charge, is working on an album called "Sunset Zoo" which will be a musical attempt to upgrade the rising movement involving weird looking and sounding groups and their mind-stimulating sounds.

Venet admits the "psychedelic" music he has heard is awful. It is unmelodic and non-commercial, he says.

Venet's as-yet-unnamed department, designed to produce top 40 product exclusively for Capitol, while functioning as an independent production wing outside the regular a&r department, is ensconced in offices on the Tower's fourth floor. First employees hired by Venet are Carol Russin, formerly Shelby Singleton's secretary in New York, handling copyrights and business affairs and Norma Sharp, scheduling auditions and rehearsals for acts brought into the operation.

Venet is currently seeking writers and producers and will maintain an open-door policy for master purchases and tune titles. All disks will be released on the Capitol label; all songs will be published by Capitol's BMI firm, Beechwood, with Herb Hendler maintaining liaison with Venet.

Once the operation has become functional, the thinking is

to move it outside the building. The arrangement with Venet, previously a pop producer with the company, is unique in that it is the first time Capitol has set up its own company-financed production wing outside its a&r department to work exclusively in the trend, teen field.

Otto Tapped

Venet has already tapped show producer Dave Otto to scout acts for him, signed a local quartet called the Knack (which records next week), talked with Trip co-owner Dave Scott about using the rock club as a rehearsal hall daytime and recording acts there live, and spoken to Radio London's Mike Stone about sending him material and masters from European sources.

Although he will seek material from outside sources, Venet will work closely with staff producers, with the possibility that as acts are developed, they may be assigned to the staffmen.

The new wing will sign acts with potential and help them develop before releasing any product.

Alan Livingston, Capitol's president, called Venet a good producer of teen, rock material, in noting why he was being brought back to the company after a three-year hiatus.

Although the word "psychedelic" is associated with the controversial drug LSD, and the West Coast trend is aimed at taking advantage of the publicity garnered by LSD, Venet plans making an album that's valid musical expression. By tying in with a new trend, the young producer feels he's capturing sounds "before they happen."

Merco Moves to Larger Quarters

GARDEN CITY, N. Y. — Merco Enterprises, Inc., rack operation, moved Tuesday (6) to larger quarters at 536 Hollow Road, Route 110, Melville, L. I., N. Y. Jack Grossman, president and chairman of the board, said the firm, which had been in Garden City since September 1966, will occupy a modern building of 61,000 square feet, triple its former facility.

Merco services about 100 retail record departments and 40 "junior" sized departments in 24 States. Also handled are 34 leased departments, nine added this year. During the first six months of 1966, Merco reported record sales of \$4,229,498 and income of \$140,136 or 40 cents a share. During a corresponding period last year, Merco's sales were \$3,563,776, with income of \$127,710 or 36 cents a share.

BMI Wins Suit

NEWARK—BMI and five of its affiliated publishers gained a \$2,950.08 judgment in Federal District Court here last Wednesday (31) against T. P. Productions, Inc. and Theodore Powell for infringement of 10 copyrights owned by the plaintiffs. T. P. Productions and Powell present musical attractions throughout the United States. BMI and the publishers involved charged that the musical compositions were performed at the Syria Mosque Auditorium in Pittsburgh, on Oct. 30, 1954, and the Masonic Temple in Detroit on Oct. 8, 1965. The publishers who joined BMI in the suit were Concord Music, Ltd.; Herbert Hancock, Jobete Music Co., Inc.; Jay & Cee Music Corp., and Medal Music, Inc.

Eagle Is Formed

NEW YORK — Eagle Records has been formed by Ellis McNeill, president, and Ralph Hanan, vice-president. The firm, which was established with the help of Gene Bursleson, formerly of Conduct Records of Chicago and Score Records of New York, has its office at 1697 Broadway. The release with La Shell and the Shelleetts is due this week.

Graywain Bows With Teen Disk

ALBANY, Ga. — Graywain Records is slated to debut next week with a disk by Johnson and Harte, vocal-instrumental team, which is under contract to Norton Enterprises, a management firm which is launching the new label. Johnson and Harte have waxed 12 sides at the RCA Victor Studios in Nashville.

Norton will present next the new Cashin label, with the first artist being Johnny Durham, 11-year-old organist, who began recording last Thursday (1) at RCA in Nashville. Planned are 10 numbers for an album to be introduced next month.

MGM TO MOVE EXEC OFFICES

NEW YORK — MGM Records moves its executive offices to new headquarters at 1350 Avenue of the Americas Tuesday (6). The label will occupy the entire 24th floor of the building. Manufacturing facilities will remain in Bloomfield, N. J. MGM's subsidiary labels and other MGM departments will move into the new quarters shortly. The new telephone number is 262-3131.



SELF-MERCHANDISERS for the Mercury-Philips-Smash-Fontana-Lime-light line of stereo tape cartridges are now available for dealers. The four plastic shelves hold 21 cartridges. Tapes are encased in vacuum-formed self-merchandisers to cut down on pilferage. When a tape is sold, the empty space shows a four-color reproduction of one of the 20 top sellers, and dealer can use merchandiser as a display.

Pye Shows WB Product

LOS ANGELES — Warner Bros.-Reprise Records' line-up of fall albums will be presented in conjunction with the Pye Records International convention in London (7). A film presentation, prepared for showing in England, will be utilized to present the roster of fall LP's.

Phil Rose, manager of the company's international division, will leave this month for the Far East, covering New Zealand, Australia, Hong Kong, Singapore and Japan, to hold meetings with the company's licensees in each of these areas.

The Far East trip is the second leg of Rose's trips abroad, made to survey market conditions in each foreign market and to develop the liaison with Warner Bros.-Reprise licensees, said J. K. Maitland, president of Warner Bros. Records, Inc.

"Warner Bros.-Reprise International activity," Rose said, "has been proportionately commensurate with the huge increase shown in domestic sales. We believe that only through effective communication with our licensees at every level

'End Singers' to Get Atco Drive

NEW YORK—Atco Records is going all out to launch its new recording artists, the Bitter End Singers. The campaign, on the group's first record on the label, "Everybody Knows My Name," involves extensive advertising and promotional activity plus a contest for the distributor promotion men.

Substantial cash prizes will be awarded to the first eight distributor promotion men who get the record in the top 10 of their area. Atco is also planning heavy radio spot advertisements in conjunction with the Bitter End Singer's management.

PPX-Bendiksen Tie

NEW YORK — PPX Enterprises has contracted for 72 singles sides to be released through Arne Bendiksen in Norway. PPX products cover versions of American Hits.

can we accomplish continued growth."

Several months ago, Rose met with Warner and Reprise licensees in Europe.

Ford Tells Why It Zoomed Out Front in 8-Track

CHICAGO—There wasn't a cartridge system that engineers had confidence in until 8-track was developed, stated Harold Sperlich, advance program and component planning manager for Ford, at the Billboard Cartridge Conference here last week. Sperlich offered some insight into the manufacturers' historic decision to break with the 8-track instead of utilizing the already existing Fidepac concept.

Sperlich spoke at a Tuesday (30) session in which he painted a glistening picture for auto-installed playback units.

Ford's decision to become one fourth of the Lear-Motorola-RCA Victor party heralding the creating of a new, untested playback system, was based on the approval of Ford's engineers and the engineering opinions of these other companies. Ford decided to act on the "sum knowledge" which theorized that 8-track

would have the most success in the auto and because collective minds felt that system would survive. "We couldn't know for sure that 8 would survive," Sperlich said, "but the collective judgment said 8-track was superior."

Sperlich said "It was the collective information" which spurred Ford's decision to run with 8-track.

There was a period for four to six months, Sperlich said, about one year before the unit went into production, in which the "conference table was full of pros and cons," with representatives from Lear, Muntz, Motorola and the music companies all offering their thoughts on the new industry. Ford had been eyeing tape playback as an accessory item for "many years," Sperlich said. The 4-track system had validity, the executive admitted, and Earl Muntz "had done a great job," but Ford didn't feel 4 was as good as 8.

Product planner John Nevin (recently promoted to another division) was as close to being the company's decider to go with 8-track as any one individual could be in the huge organization. Ford's initial interest was in the cartridge and player; the music business involvement through RCA came later.

There had been problems the first year with the system, Sperlich admitted, but the company expected that. Technological improvements in 1967 models would eliminate deficiencies, he said.

Asked if Ford was aware of comment arising from the West Coast—principally from Muntz—that 8-track system was troublesome, Sperlich replied Dearborn was cognizant of Muntz's remarks. The California duplicator had attempted on several occasions to interest Detroit in his 4-track system.

JEANNIE SEELY

"IT'S ONLY LOVE"

(MONUMENT 965)

Jeannie Seely's first release on Monument . . .
"Don't Touch Me" . . . Written by Hank Cochran,
became a number one record and established
Jeannie as the most promising new talent of
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Jeannie combines her distinctive sound
and individual style with exceptional ma-
terial to produce "It's Only Love" . . .
a great follow-up hit recording.

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"THE SEELY STYLE"

(Monument MLP 8057 SLP 18057)



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NASHVILLE/HOLLYWOOD

'KWAI' TRACK IN FORD PUSH

LOS ANGELES — When ABC-TV rolls "The Bridge on the River Kwai" next April on its "Sunday Night Movie," Ford, which is sponsoring the film, will promote the Columbia original soundtrack LP. Around 9,000 Ford dealers will display streamers for the LP. ABC will run a best promotions contest with the winner receiving a Masterwork tape CARtridge player plus selections from the label's 8-track catalog. Jeff Clark, Columbia's L. A. album promotion man, arranged the promotion.

Lib. Distrib Moves

NEW YORK — Liberty Records Distributing Co. here has moved to a new building at 8-15 37th Avenue, Long Island City.

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Decca, Hazlewood Form Eden Label

• Continued from page 1

Hazlewood will be free to produce those artists he has been recording for other labels.

All Eden Records product will be distributed in the United States and Canada by Decca's usual channels of distribution. Mutually agreeable foreign deals are being set now.

Hazlewood, whose rise in the record industry started when he was producer-composer for Duane Eddy, has racked up sales estimated at over \$45 million at the retail level. He is responsible for about 20 chart items for Eddy. Hazlewood also cut hits with Dean Martin, Nancy Sinatra and Dino, Desi and Billy and others. Since the start of the year he has been strongly represented on the best selling singles and albums charts.

Hazlewood's songs include "These Boots Are Made for Walking," "Houston," "How's That Grab You Darlin'," "Not the Lovin' Kind" and "Friday's Child."

Hazlewood is now also composing and scoring films for some of the picture industry's top studios.

4 CATV Systems To G-E Cablevision

SCHENECTADY, N. Y. — General Electric Cablevision Corp. today announced the purchase of four community antenna television (CATV) systems from National General Corp.

The systems are Alpena Cable TV, Alpena, Mich.; Biloxi TV Cable System, Biloxi, Miss.; Hattiesburg Video, Hattiesburg, Miss.; and National CATV Systems, Logan, W. Va. G-E Cablevision also operates a system in Watertown, N. Y., is constructing three systems in California, and holds franchises in a number of other communities.

Robert B. Hanna, vice-president and general manager of G-E Cablevision, a wholly owned subsidiary of the General Electric Co., said "The purchase of the systems is another step in the planned growth of G-E Cablevision operations."

Motown Buys Golden World

DETROIT—Motown Records has bought the assets of Golden World Records. The purchase, announced by Berry Gordy Jr., Motown president, and Mrs. Joanne Bratton, president of Golden World, includes real estate, recording studio and Golden World's catalog of master disks and tapes. Motown's purchase also covers the catalog of Mysto Music, Inc., and the recording contracts of Edwin Starr and J. J. Barnes.

Clark Disk Cited

NEW YORK — The Dave Clark Five has gained an RIAA gold record for more than \$1

James Heads An All-Star Country Show

ISLIP, N. Y.—Sonny James, Capitol recording star and one of the country music's top entertainers, headlined an all-star WTNE Radio Show at the Islip Speedway Aug. 25. Other stars on the bill, each with a hit record on the country chart, were Stonewall Jackson, Warner Mack, Jan Howard and Johnny Paycheck.

James' act, featuring the Country Gentlemen, was a polished, highly professional performance. With three of the Gentlemen providing the vocal support and one the bass backing, James sang a dozen of his hits, including "True Love's a Blessing," "Behind the Tear," "Take Good Care of Her," his current hit single "Room in Your Heart," and his all-time best seller "Young Love." In addition to his vocal ability, the singer displayed a sharp sense of humor and an exceptional knack for pacing his act.

Columbia's Stonewall Jackson sang his latest hit, "Blues Plus Booze (Means I Lose)"; Jan Howard sang her recent Decca smash, "Evil On Your Mind"; Warner Mack sang his chart-climbing Decca release, "It Takes a Lot of Money," and Johnny Paycheck's top 10 waxing on the Little Darlin' label, "The Lovin' Machine."

The outdoor concert drew a less-than-expected crowd of 1,500 enthusiastic country fans.

HERB WOOD

million in sales of their Epic album, "Dave Clark's Greatest Hits."

GLOBAL DISTRIBUTION SET FOR CHARITY ALBUM

LONDON—Leslie Gould, managing director of British Philips, attended a meeting of the International Union of Child Welfare in The Hague on Thursday (1) to outline international distribution arrangement for the Save the Children Fund charity LP which is being marketed here as an all-industry project.

A copy of the album was also being presented to Queen Juliana of the Netherlands to mark the launching in Holland. British Philips has already pressed 100,000 copies of the LP. First substantial exports have gone to Scandinavia; it is already on sale in Norway.

The album contains tracks, many recent pop singles hits, by 15 artists. It has received the blessing of EMI, CBS, British Decca, Island and Pye. Philips-France and American Mercury also contributed.

Artists are donating royalties, as are the publishers and composers concerned. Layout artists, publicists, distributors and dealers here are contributing services or working on a nonprofit basis. British price is \$2.80.

'Blue Hawaii' Push

NEW YORK — A full-scale advertising and promotion campaign is being launched by RCA Victor in conjunction with the Sept. 13 showing of the 1961 Paramount film, "Blue Hawaii," on NBC-TV. In addition to the soundtrack starring Elvis Presley, Victor is promoting Presley single, "Can't Help Falling in Love," from the film. The album, which contain 14 songs, also is available on 8-track cartridge.

Chad & Jeremy

• Continued from page 3

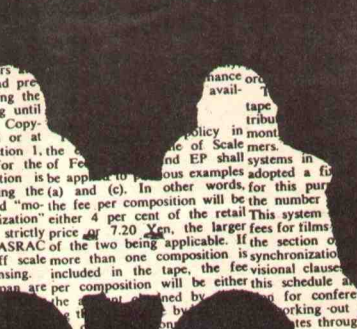
heim, in which they would host the show themselves and introduce the supporting acts.

The Columbia artists are reported to have left the Minneapolis State Fair recently in Minneapolis when they found they were scheduled to play in a side area with local rock acts and not in the main arena with other top teen names.

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BUT SHE DIED”

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PHOTOGRAPH, THE KALAMAZOO GAZETTE

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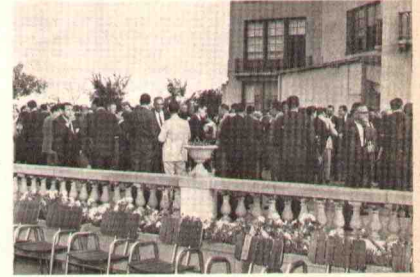
At Billboard's Tape Cartridge Conference



AMOS HEILICHER, president, Heilicher Bros., Minneapolis.



JIM SHIPLEY, of Main Line, Cleveland, addresses distributors' session.



COCKTAILS ON HOTEL VERANDA.



A BUZZ GROUP during opening session following speech by Mort Nasatir, president, MGM Records, Inc.



SESSION CHAIRMAN Wybo Semmelink, North American Philips, New York, enjoys a joke.



METRA EXECUTIVE Bill Koehler (left) and Charlie Fox exhibited their full line of cartridge accessories.



EARL MUNTZ (right) addresses conference session as chairman Harry Beckerman, Car Tapes, Inc., Chicago, stands by.



FROM LEFT, Cecil Steen, president, Recordwagon, Woburn, Mass., and Michael J. Daniel, president, Western Tape Distributors, Inc., San Francisco.



INNER WORKINGS of the Amerline cartridge are scrutinized by Amerline's Frank Glaubitz (left), John Simmons and general sales manager Paul Weirich (right).



VINCENT R. VECCHIONE, manager, consumer products, Borg-Warner Spring Division, Bellwood, Ill.



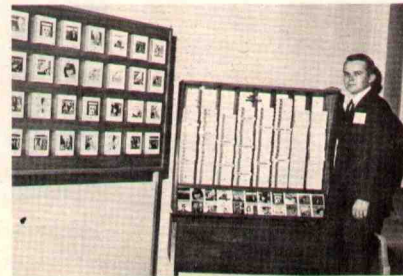
FROM LEFT, Jack Frankford, president, Michigan Mobile Radio, Inc., Detroit; Arnold F. Woolf, treasurer, Arco Auto Supply Co., Inc., Boston, and Darse Crandall, product manager, television and stereo, AIMCEE Wholesale Corp., New York.



ARTHUR C. GROBART, president, Discount Record Center Stores, Beverly Hills, Calif.



FROM LEFT, Joe Meidt, Oris Beuceler and Ralph Cousino talk shop in the Orrtronics exhibit at Tape Cartridge Conference. Man at right not identified.



THE AMPEX ANSWER to pilferage problem is shown off by field distribution manager Bill Cawfield at company exhibit. Case is glass enclosed.



PERRY WINOKUR, manager, Home Entertainment Products division Mercury Records, demonstrating company's cassette-style recorder player at exhibit.




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Sparrow
are
now!**

Streaking across
the country
with their brilliant
hit single...

'Tomorrow's Ship'

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TALENT

'Harmonizing' Pop With Country Is Sweet Music to Musicor

By CLAUDE HALL

NEW YORK — A "pairing" of pop and country music artists has changed Musicor Records from a one-artist company to a successful, multi-artist operation. And all in the space of less than 18 months.

The springboard began with the feeling by President Art Talmadge that Gene Pitney, one



of the hottest pop artists in the field, "had true hillbilly feeling in his voice." He asked Pappy Daily, Houston a&r producer who's an officer of Musicor, to team up George Jones with Pitney. The result was a highly successful duet album—"George Jones and Gene Pitney Together." A single out of that album was also a hit—"I've Got \$5 and It's Saturday Night." The single was high in the pop field by such Hot 100 format stations as WMCA in New York, but was even bigger in the country field.

"I'd hoped that this type of duet album would bring George Jones into the pop field in sales, but it worked in reverse. It actually brought Gene many sales in the country field—gave him, as an artist, added dimension." Pitney talents range far and wide; he has recorded in Italian and his records are big sellers there; "In England, he gets as much attention as the Beatles," said Talmadge.

Other Teams

With the successful Jones-Pitney combination as a spur, Daily produced albums teaming

Pitney with Melba Montgomery, another country act. Then he teamed Jones with Montgomery and another album featuring all three artists.

Musicor has been riding the crest of a sales wave ever since. There was a 100,000-selling (New York City only) album featuring Paul Tripp of "Birth-day House." A second album is due out shortly. Luther Dixon produced the Platters for Musicor and brought them back to the chart in both the r&b field and the pop field. Dixon has just recorded Eartha Kitt and Talmadge feels that Dixon will achieve the same type of Platters sales success. Her "Any Time You Want To" single will be released the third week in September.

Other producing deals of Musicor artists include Meba Moore, produced by Koppelman-Rubin; Pitney produces himself with Stanley Kahn; Gary Sherman produced a recent Steve Rossi session and Rossi is exposing the new record with appearances on the Ed Sullivan show, the Dean Martin show and the Merv Griffin and Mike Douglas shows. Bruce Patch is producing Teddy and the Pandas. On the other hand, Teddy Randazzo produces Porgy and the Monarchs and assigns their records to Musicor in a different deal. Bob Booker and George Foster have just produced an album titled "Would You Believe Frank Gallop Sings" which will be out in three weeks. The Paul Tripp albums are produced by Paul Tripp and Ray Carter; besides their hot "Birth-day House" sellers, Musicor is launching a nationwide series based on the "Mr. I Magination" series Tripp starred in. In the Latin field, producing is done by Harold Weybreit.

"Basically," said Talmadge, "Musicor is set up to operate without an a&r director. I'm constantly searching for new artists, new product. I always get that nervous feeling every time somebody calls up and wants me to listen to a record . . . the feeling that if I don't I'm going to miss that big one."

One trick he has learned, he said, as a defense against the flood of indie producers now roaming the streets with masters, is to ask when it was recorded. "If it's older than a week, I know everybody in town has already listened to it, so I turn it down."



BRIAN HYLAND signs a renewal contract with Philips Records, in the presence of Charles Fach, right, Philips vice-president and director of recorded product, and Sam Gordon, Hyland's personal manager.

Music on Campus

By ROGER LIFESET

Chad Mitchell and combo recently appeared at Ohio University, Athens, Ohio, reports campus correspondent Eileen Earlich. A small number of students attended the show Aug. 10; however, they gave credit to Mitchell's masterful recipe of a most interesting concert. The concert material consisted of a select mixture of ballads, fast tunes, folk songs, and a few humorous numbers. Both of the local Athens radio stations, WOUB and WATH, were in a bind as far as promoting the concert with Chad Mitchell records; he hasn't out a solo LP yet. Also on the bill with Mitchell was a new group called **Spanky and Our Gang**, who have recently recorded "And Your Bird Can Sing," a Lennon-McCartney offering. Their act was a bit shaky, but the material was fairly decent, thorough and varied.

Colleges across the country are now booking artists for their fall semesters. In addition to bookings already listed in earlier weeks, there are new dates for music on campus. On Sept. 27 the **Righteous Brothers** will appear at East Tennessee State University. . . . Sept. 23 will find the **New Christy Minstrels** at the University of Texas at El Paso. . . . The **Kingsmen** will be appearing at Homecoming Weekend at Washington University in St. Louis on Nov. 12. . . . Bucknell University will host the **Four Seasons** on Oct. 1. . . . The Confederated Students of Nevada Southern University will kick off the 1966-1967 Campus Concert Series with the **Sandpipers** on Nov. 5. . . . Parsons College, Fairfield,

la., has announced a partial listing of summer tri-semester entertainers, which include the **Serenadity Singers**, the **Young Americans** Fred Waring and the **Pennsylvaniaans**, and **Marion Williams**.

Summer Campus Profiles
The University of Florida, Gainesville, Fla., reports a jump of 1,000 students over last year's summer enrollment. Throughout the summer the college has sponsored concerts by such artists as the **Philadelphia Orchestra**, the **Highwaymen** and the **Cyrkle**. Florida's Union Ballroom, with a seating capacity of 1,700, has been used by many professional entertainers for on-campus performances. The campus station, WRUF, is unlike most other college radio stations: it is an NBC affiliate. The station puts its emphasis on a format of the melodic, the tuneful and the familiar, without entangling itself within a Top 40 construction. . . . Emerson College, Boston, Mass., reports hardly any change in this year's summer figure compared with last year's. The college's Center for the Performing Arts in Harrison, Me., sponsored a concert by **Jackie Washington** which proved to be highly successful. The school is proud of its communications facilities, WECB, WERS and WERS-TV, which all feature continuous "special" programming.

Keep Billboard posted on your campus events, and let us be your link with the music-record industry. If your college isn't represented by Billboard's College Bureau, write Billboard College Bureau, care Roger Lifeset, Box H, 165 West 46th Street, New York, N. Y.

Signings

Buster Crabbe has been signed by MGM's Leo the Lion Records to appear on "The Official Adventures of Flash Gordon. . . . The Music Machine to Original Sound Records. Their debut pressing will be "Come On In. . . . The Remains" signed a long term contract with Epic Records. . . . The **Sound of Soul**, a new female vocal group, signed with Ramot Enterprises.

Petula Clark to Do Sullivan, Copa Sets

NEW YORK — Petula Clark flies here Oct. 6 from California for the Ed Sullivan TV Show and an engagement at the Copacabana, which will be recorded live. Tony Hatch, her French director, will direct the show. Her California appearances includes a concert on the Roger Miller and Andy Williams TV shows.

Also on her schedule this year are engagements in Washington, Las Vegas and Reno, and an appearance on the Danny Kaye Show. Early next year, she will appear on the Dean Martin Show, then return to New York for the Ed Sullivan Show before flying home to Paris.

Johanos Concludes AFM Fete Concert

EAST LANSING, Mich. — The American Federation of Musicians' Annual Congress of Strings concluded an eight-week program with a concert conducted by Donald Johanos, dean of Congress faculty and music director of the Dallas Symphony. Guest conductors during the season included William Steinberg of the Pittsburgh Symphony, Josef Krips of the San Francisco Symphony, and Henry Lewis, former assistant conductor of the Los Angeles Symphony. The AFM's Congress of Strings each year enables 100 young instrumentalists, chosen in open auditions in the United States and Canada, to study under leading musicians with all expenses provided by scholarships.

Honey, Senator Style, to Alpert

WASHINGTON — Herb Alpert and the Tijuana Brass were extolled on the Senate floor in a recent speech by Sen. Thomas H. Kuchel (R., Calif.).

Kuchel's tribute followed the musician's sellout performances at the 5,000-seat Carter Barron Amphitheater and their command performance at the White House for President Johnson.

Kuchel said the Tijuana Brass were continuing a California tradition of developing "entertainers in veritably every specialty."

He said the group has evolved into "one of the most success combinations of recording and performing artists in the world today."

Kuchel said the unique "Americachi" sound of the band has won millions of admirers both in this country and abroad.

"More than that," the Senator continued, "this team has contributed immeasurably to international understanding and promoted cordial relations with peoples around the globe."

Kuchel said the band has demonstrated that music is truly an international language. In their arrangements, the Tijuana Brass combine elements of American Dixieland, Mexican Mariachi and modern jazz.

The Alpert group offers a refreshing contrast to rock 'n' roll and other relatively abrasive modern jazz forms, the Senator said.

"In a day when discordant sounds and irregular beats seemingly have provocation attraction for unknown numbers," said Kuchel, "it is rewarding that a musical organization specializes in what may be called joyous music."

After delivering the speech, Kuchel and his wife took the band to lunch in a private Senate restaurant.

Alpert was accompanied by his wife, his mother and his sister. The bandmen at the luncheon were Nick Ceroli, Bob Edmondson, Toni Kalash, Lou Pagan, John Pisano and Pat Senatore, all residents of Los Angeles.

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B/W

TELEPHONE SONG

A&M 816



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CHARLIE LOUVIN'S "THE PROOF IS IN THE KISSING"

Another fine Country and
Western single in the great
Louvin style. A strong follow-up to the
heart-warming "Something's Wrong".
"The Proof Is In The Kissing,"
b/w "Scared Of The Blues".

5729



**The music
of the lioness
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Born Free
Roger Williams



K767



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OFF TO DUBLIN IN THE GREEN

by THE **ABBAY TAVERN SINGERS**
HBR 498
ARC RECORDS LTD., CANADA

ALMOST PERSUADED
by **LARRY BUTLER**
HBR 499
PRODUCED BY JOHN CAPLE

The BEST of LUCK to YOU
by **Earl Gains**
HBR 481
A HERMITAGE PRODUCTION

AVAILABLE ONLY FROM US!

NOW!

YOU CAN ACTUALLY HAVE YOUR VERY OWN WONDERHITS IN TERRIFIC ACTION AS THEY SOUND IN PERSON!... EARL GAINS SINGING HIS SUPER GREAT R & B. SONG "THE BEST OF LUCK TO YOU" ... LARRY BUTLER IN HIS LATEST SLAM-BANG INSTRUMENTAL HIT, "ALMOST PERSUADED" THE ABBAY TAVERN SINGERS TOGETHER, CHORUSING THEIR RIP-ROARING FOLK SONG, "OFF TO DUBLIN IN THE GREEN"... AND THE DYNATONES CRASHING OUT WITH THEIR SPINE-TINGLING INSTRUMENTAL HIT, "THE FIFE PIPER"...

ALL THESE GREAT WONDER HITS ARE YOURS IF YOU ACT FAST! ... SO HURRY!

THE FIFE PIPER
by **THE DYNATONES**
HBR 494
A ST. CLAIR PRODUCTION
PRODUCED BY J.J. JULIS

FLASH!
NEW SUPER RELEASES!!

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SATISFACTION GUARANTEED**

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YES! RUSH ME (CHECK THE WONDER HIT(S) AND QUANTITY YOU WISH) FOR WHICH I HAVE ENCLOSED \$..... (SORRY, NO STAMPS.)

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- THE FIFE PIPER/ THE DYNATONES** _____ HBR 494
- OFF TO DUBLIN IN THE GREEN/THE ABBAY TAVERN SINGERS** HBR 498
- THE BEST OF LUCK TO YOU/EARL GAINS** _____ HBR 481

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A GABBIT PRODUCTION / A & R: ROBIN WOOD SQUARES
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Billboard 100

STAR performer—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'YOU CAN'T HURRY LOVE', 'SUNSHINE SUPERMAN', 'YELLOW SUBMARINE'.

Table with columns: Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'I COULDN'T LIVE WITHOUT YOUR LOVE', 'MY HEART'S SYMPHONY', 'THERE WILL BE ANOTHER YOU'.

Table with columns: Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'LAST TRAIN TO CLARKSVILLE', 'I WANT TO BE WITH YOU', 'WALK AWAY RENEE'.

Table with columns: TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'All's Well That Ends Well', 'All I Want Is You', 'Almost Persuaded'.

Table with columns: TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'I Chose to Sing the Blues', 'C.I. Don't Let Me Be Misunderstood', 'I Can't Stop Loving You'.

Table with columns: TITLE, Artist (Producer), Label and Number, Wk. On Chart. Includes songs like 'STUCKY, STUCKY', 'JUST LIKE A WOMAN', 'WE CAN'T GO ON THIS WAY'.

HOT 100—A TO Z—(Publisher-Licenses)

BUBBLING UNDER THE HOT 100



"I DON'T"

Not every girl gets her man
to say "I do"... but every once in
a while you hear a young girl
who sings and writes songs
with a groovy conviction.

Such an artist is
Laura Nyro.
You'll believe in her
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LAURA NYRO

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b/w Stoney End KF-5024

Arranged and conducted by Herb Bernstein and Produced by Milton T. Okun, Inc.

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VERVE
FOLKWAYS

RADIO-TV programming

Vast Terrain Making Vast Power in Buying KOMA New Disk

By CLAUDE HALL

OKLAHOMA CITY—Record dealers in the midwest United States have a plus factor working for them when it comes to exposure of new records on local radio stations; because of the relatively flat country, a radio station often has tremendous reach. Like KOMA here, for instance. Though the station is not considered the No. 1 in audience ratings locally, the radio station is felt by many record dealers to possess vast power in persuading listeners to purchase new records throughout many States and even Canada.

"Oklahoma City is an important breakout market, even if we don't control over-all enough of a percentage of national sales to qualify on Billboard's Breakout Singles Chart," said Rick Kelly, president of Records, Inc., a dealer here. He attributed this to KOMA.

"KOMA reaches out beyond everything on this side of the Rockies. We get orders in the mail from places like Quebec and Alberta, Can., from South and North Dakota, Denver and Bakersfield, Calif. Basically, KOMA saturates a market not serviced by record distributors in Oklahoma City or Dallas. I've always felt it's an important station to manufacturers, but not to local distributors, largely be-

cause of its out-of-town or out-of-State audience.

In the local market, WKY does the best job of influencing record sales via exposure, Kelly said, largely because of its control of the majority of the local audience. KOMA and KTOK come in second with KFMB-FM Stereo coming in third. He lauded the co-operation of program director Dale Wehba at KOMA, program director Danny Williams and music director Alan Clark at WKY. "KOMA is more co-operative in exposing new records because they want to be No. 1 in the market and realize this is the best way of getting there," Kelly said.

Started in 1961

Records, Inc., started out in 1961 as a distributor, Kelly said. Then, the company shifted into the retail record operation at list price. He does, however, have an over-the-counter record club where a customer who buys \$50 in records gets 10 per cent cash discount and 10 per cent freebies from there on. He does not offer any discount or freebies on tape cartridges; Records, Inc., is committed wholly to the 8-track field.

Because of the reach of radio stations in the Midwest, Kelly felt that WWL in New Orleans and WLS in Chicago also influence sales of records in Oklahoma City. Locally, KTOK does a good job with Easy Lis-

tening music. "But it's a very, very sharp station. They'll pick up odd ball records and help them become hits—like "Walk in the Black Forest" or "Summer Samba."

The best-selling album at Records, Inc., this year has been the "Dr. Zhivago" soundtrack on MGM Records. But the No. 2 seller has been "One Stormy Night" on Philips Records and Kelly attributed this directly to KFMB-FM Stereo; everyone who calls for the LP in some way, directly or indirectly, refers to KFMB-FM Stereo as the reason why they're there to buy the album. Kelly lauded the stereo station for its audience and ability to sway them in regards to record purchasing.

Hot 100 Stars

This rock 'n' roll group has its own NBC-TV series—"The Monkees"—(debuting Sept. 12 at 7:30 EDT), playing the part of a rock group trying to reach fame. Group plays themselves—Micky Dolenz, drummer; Peter Tork, singer-guitarist; Michael Nesmith, guitarist; David Jones, guitarist. All are about 20 years old. The group has received a fantastic buildup by both the record label and NBC-TV. Tork was a Greenwich Village folk-singer; Dolenz starred in TV's "Circus Boy" series; Jones has been in Broadway musicals "Oliver!" and "Pickwick."



MONKEES
Colgems Records
Distributed by RCA Victor
Records

Artists treated here have a new record on Billboard's Hot 100 Chart with a star, signifying rapid sales. This week "Last Train to Clarksville" is No. 67.

KRKD to a Hit Singles Policy

By ELIOT TIEGEL

LOS ANGELES — KRKD, heretofore promoted as "The Album Station," is shooting for a broader audience share by emphasizing hit singles and following the thought in the National Academy of Recording Arts and Sciences' credo to judge material strictly on the basis of artistry.

The revised programming policies are the penmanship of new program director Johnny Gunn.

The 41-year-old-station, owned by the International Church of the Four Square Gospel, is actually three operations in one. It plays pop music from 7 a.m. to 6 p.m., goes religious from 6:30 to midnight and becomes a rhythm and blues hotline from midnight to 5:30 a.m.

KRKD, licensed in 1925, was purchased by the Aimee Semple MacPherson founded church in March, 1961 and has retained evening hours for live and taped religious programs.

During the sunup hours, however, it swings with good popular sounds and, according to Gunn, is out to compete in this field with KMPC and KGIL, the market's two remaining Easy Listening AM stations.

In a recent directive to staff disk jockeys, Gunn bid them: Play within each half hour two or three good strong hit singles, one golden hit, one top album selection, one standard instru-

mental, familiar vocal track from an album, up-trend single, oldie or new LP track.

In citing the NARAS credo, Gunn pointed to the thought: "We shall judge a selection on the basis of artistry and sheer artistry alone . . . artistry in writing, performance, musicianship and engineering. It's a great line; pick your records to fit it," he suggested.

KRKD's music programming offers each DJ the freedom to juggle his selections, if they don't fit the time of day or pacing. The station features an album of the day, and Gunn exhorts his staff to play a "grabber" ahead of it if the LP is a slow tempoed product or of an unusual nature.

Stay with plug side on a single, DJ's are advised because such "indicators" as trade reviews, chart action, audience reaction and sales and a&r departments are generally correct is assessing the top song.

Bugaboo to avoid are playing two slow tunes together, two Latin tunes back-to-back, two guitar disks together and rocky or funky sounds. The station's sound is predicated on current popular hit material and previous hits. No "bash, wailing or shoo-be-doo."

Deejays are admonished not to plug films and plays from which themes are extracted. "We don't call attention to movies or shows in respect to elder board members of the church who oppose worldly things," Gunn

said. He chides the staff to "be on stage and entertain." Emphasizes the p.d.: "You're in Los Angeles, where every DJ in America wants to be." If the air personality cannot impart awe and glamour in his voice, then he ought to get out of radio.

Gunn, the program director since June 1, was formerly a DJ with KEZY, Anaheim, for five years. Now in the heart of the Los Angeles market, he is enthusiastic about reaching the KMPC-KGIL audience during the music hours.

The offsetting aspect of the station's operation is its incompatible three formats, with their lack of transition. A sports show at 6 p.m. intervenes between the pop music and the religious programs. When the spiritual-testimonials are concluded, the sound switches abruptly into rhythm and blues from midnight to 5:30 and then back to religious offerings until 7 a.m. when the music returns. Host of the r&b show is Dick Hugge (Hugge Boy).

The church apparently has no objections to the dynamics of r&b following its own messages, but it is concerned with promoting the names of motion pictures and Broadway plays, hence the ban. Besides Gunn, the other music voices are Bob Bird, Jack Naimo and Rod McKean. The station maintains an FM sister which is automated but soft in concept.

WHFI 'Improvises' On 'Detroit Sound'

DETROIT—Uniquely different emphasis to "the Detroit Sound" is given by a month-old program on WHFI-FM, which concentrates upon full-size dance bands with music originating in the area, or in some cases by Detroit musicians. Both taped live performances and records are used in the show, for which Frank Sidney, society band leader for many years and now president of the Detroit Orchestra Leaders Association (DOLA) is host. Format includes also interviews with leaders and sidemen.

The content of the show, which is produced by Len Ford of WHFI, covers all varieties of dance band music—ballroom, swing and jazz alike. One seg-

ment of the show is subtitled "Flashback" and includes recordings from the "golden era" of big bands of the territory, as recorded in various media at theaters, radio stations, ballrooms, Great Lakes cruise ships and other locations. Typically featured are such famed bands of an earlier decade as Jean Goldkette, Seymour Simons and Del Delbridge.

This new show, exploited as typical "Detroit Sound," is right in line with the general style of WHFI, which leans strongly on large dance bands in particular and dance music in general in its programming, though the total musical offering is quite diversified. Typical if unusual is "Jazz From Britain," using a local British announcer.

Sidney has enlisted the close co-operation of DOLA as well as of the parent Detroit Federation of Musicians (AFM Local 5), of which it is a segment. Other radio stations are co-operating by making their old recording files of old-time broadcasts and music available. In some instances the private collections of engineers and other station personnel are being tapped to present musical rarities of the big band period. Thus Sam Benavise, formerly director of major theater and radio bands and now musical director of Jam Handy, movie producers, has loaned rarities from his own files.

The revival of the dance band is being furthered also by DOLA through clinics held for younger musicians, plus the institution of their own musicians' ball to be held this winter at the Latin Quarter.

Neuman a Juror

NEW YORK—Dr. Herman Neuman, music director of the Municipal Broadcasting System and WNYC here, will represent the Broadcasting Foundation of America as a radio-TV music juror of the Prix Italia Sept. 12-23 at Palazzo Gangi, Palermo, Italy. Prizes will be awarded Sept. 24 and 26. Neuman pioneered in international cultural exchange music programming.

Sir Hugh to Speak

NEW YORK — Sir Hugh Greene, director general of the British Broadcasting Corp., will be the guest speaker Monday (12) at a dinner meeting here of the American Women in Radio and TV.

DETROIT EXECUTIVES MAP BROADCAST SKILLS BANK

DETROIT—A meeting of radio and TV executives was held here Wednesday (31) as a step toward forming a Detroit Broadcast Skills Bank. The meeting was at the offices of the Detroit Urban League. Speakers were George E. Norford, general executive of Group W; Lawrence M. Carino, vice-president and general manager of WJBK-TV, chairman of the plan in Detroit, and Francis A. Kornegay, executive director of the Detroit Urban League. The aim of the meeting is a voluntary effort on the part of broadcasters to solve, in part, one of the problems of employment of minority group manpower. First goal will be to seek out and catalog the available minority group personnel who could make a contribution to Detroit broadcasting. The Detroit program is an extension of the national program established under the auspices of the three major networks and Group W.



RENO AIR PERSONALITY John (Whitesox) McKnight takes a coffee break with Decca Records' Brenda Lee, who visited KCBN to promote her "By Request" album.

Dot's RED HOT

WITH BEST SELLING SINGLES

144
WIPE OUT
SURFER JOE
THE SURFARIS

16904
CRY, CRY DARLING
FALLING IN LOVE AGAIN
JO STAFFORD

16916
MORNING MEANS TOMORROW
YOUNG IDEAS
JIMMIE RODGERS

16933
WISH YOU WERE HERE, BUDDY
LOVE FOR LOVE
PAT BOONE

145
PIPELINE
MOVE IT
THE CHANTAYS

16872
COME ON HOME
WOULD YOU BELIEVE
BONNIE GUITAR

16919
THE TALLEST TREE
ARE YOU SINCERE
BONNIE GUITAR

16924
ALFIE
SOMEWHERE, MY LOVE
BILLY VAUGHN

VIVA 602
MY WAY OF LIFE
LAST CALL
SONNY CURTIS



16943
TARZAN (TARZAN'S MARCH) / FAMILY AFFAIR
LAWRENCE WELK

& BEST SELLING ALBUMS



3535 WIPE OUT
The Surfaris



3751 ALFIE
Billy Vaughn



3737 MISS BONNIE
GUITAR



3745 THIS IS
JO STAFFORD



3748 MEMORIES
Pat Boone



3750 THIS IS
MIKE MINOR



3744 THAT COUNTRY
FEELING / Mills Brothers



3735 HARRY JAMES &
HIS WESTERN FRIENDS



3725 COUNTRY MUSIC'S
GREAT HITS / L. Welk



3054 TEN COMMAND-
MENTS / Elmer Bernstein
(Sound Track)



3717 IT'S OVER
Jimmie Rodgers



3698 GREAT COUNTRY
HITS / Billy Vaughn



3696 TWO WORLDS
Bonnie Guitar



3684 MYRON FLOREN-
12 GREAT HITS



3682 LAWRENCE WELK
& JOHNNY HODGES



3680 TWILIGHT TIME &
OTHER GOLDEN HITS /
Dick Contino



VIVA-6001 RHAPSODIES
FOR YOUNG LOVERS
Midnight String Quartet



VIVA-6002 JUAREZ
WOODWINDS

& BEST SELLING ALL-TIME HITS

101 CALCUTTA / BABY ELEPHANT WALK • Lawrence Welk
102 WHEELS / ORANGE BLOSSOM SPECIAL • Billy Vaughn
105 MELODY OF LOVE / SAIL ALONG SILV'RY MOON
Billy Vaughn
107 MOODY RIVER / SPEEDY GONZALES • Pat Boone
110 LOVE LETTERS IN THE SAND
A WONDERFUL TIME UP THERE • Pat Boone

133 COME GO WITH ME / WHISPERING BELLS
Dell-Vikings
136 YOU CHEATED / NATURE BOY • The Shields
153 HOT PASTRAMI / DARTELL STOMP • Dartells
238 SUGAR SHACK / DAISY PETAL PICKIN'
Jimmy Gilmer & The Fireballs
249 WONDERFUL SUMMER / DREAM BOY • Robin Ward



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RADIO-TV PROGRAMMING

BOX JOX

Dave Shayer has rejoined WDVR-FM, Philadelphia; he left

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SALES UP 307%

The Davis Broadcasting Company has purchased another station. We are expanding and need talented people. Program Director, Station Manager, Sales Manager, Production Men, Salesmen, D. J.'s, call or write Bill Weaver for full particulars.

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WEAK RATINGS? ATTENTION, Contemporary stations: Weekly idea service audience building, money making. Contact: Lee Abrams, 2028 Leno Ave., Flomston, Ill.

See Handy Order Form on Page 68

WJBR-FM, Wilmington, Del. He'll also serve as assistant program director. . . **Johnny Canton** has been named program director of WIXY, Cleveland; he's also the father of a new daughter—Jonna Renee. . . **Bon Arnold**, formerly with KWIX-TV, Waco, Tex., is now personality of a 9-noon slot on WFAA, Dallas.

Jay Johnson, who wrote the song "Blue Christmas," is joining the air staff of WILL in Willimantic, Conn., this fall to host a 10-noon show. He formerly did a series with Galen Drake on WOR, New York. A former vaudeville star, Johnson later became a script writer. He wrote the **Fred Waring** show for six years.

Nat Stuckey is leaving his position as air personality of KWKH, Shepervort, La., to devote full time to his singing. The country artist's latest release is "Sweet Thang."

Bob Sievers celebrated his 30th anniversary as a broadcaster—all with WOWO in Fort Wayne, Ind.—Aug. 24. . . **Bill Ballance**, with KFVB in Los Angeles 10 years, has been hired by KGL, San Fernando Valley, to launch its entry into midnight-6 a.m. broadcasting; his show will be an Easy Listening "Ballance of the Night" sort of thing which he'll develop himself.

KLAK's new offices are at 707 W. Hampden, Denver. . . **Ruth Lyons** is returning to her "50-50 Club" on WLW and WLW-TV, Cincinnati, on Oct. 10; she has been out because of the illness and death of her daughter. . . **Mal Bybee** has joined WOAI, San Antonio, to take over an evening shift.

Ron Rice, formerly with KBOB, Dallas, is shifting to WLEE, Richmond, Va. . . **Dave Howe** has been named music director of WCKY, Cincinnati; he'll be responsible for selecting all of the music. . . **Arch Yancey**, a long-time member of the air roster at KNUZ, Houston, is changing over to KIKK in that city, a country music operation. The reason? Yancey lately began recording country music as an artist.

Bobby Brock, a member of the WFAA air staff since January 1965, has been upped to production manager. . . **Lewis M. Marcy** has been named executive vice-president of the Overmyer Network; he was formerly president of Subscription TV, Inc. **Tom Lane** is the new program director of KFIF, Tucson, Ariz.

Larry Snyder, who worked under the name of **Ken Taylor** with WWGO in Erie, Pa., is shifting to WYSL, Buffalo, N. Y., to handle midnight to 6 a.m. chores. . . **Allan Holten**, music director of WIP in Philadelphia since January 1965, has been promoted to assistant program director of WIP and WMMR-FM.

Brad Melton is the new program director for WCLU, the country music station in Cincinnati. He's handling a morning drive time show. Melton was formerly with KPCN. . . **Jim Whitlock** (the Singing Cherokee) has switched to an evening show on KBET, Reno; he was with KLTB, Sparks, Nev. Needs new releases. . . **Gary Allyn** has joined the air staff of KONO, San Antonio, to handle a noon to 3 p.m. slot.

Wayne Boyd, program director of KQXY, in Joplin, Mo., said a recent dance drew 6,000 fans to two floors of a parking building. Dr Pepper co-sponsored the event and **Dick Clark** appeared as a special guest. Rock 'n' roll groups performing included Jerry and the Skeptics on the top floor and St. John and the Apostles on the second floor with the Committee alternating with Jerry and the Skeptics.

TOP SELLING R & B SINGLES

★ STAR performer—Sides registering greatest proportionate upward progress this week.

| Billboard Award | This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart | | |
|-----------------|-----------|-----------|--|----------------|-----------|-----------|--|----------------|----|----|
| | | | | | | | | | 26 | 27 |
| 1 | 1 | 1 | YOU CAN'T HURRY LOVE, Supremes, Motown 1097 (Jobete, BMI) | 4 | 39 | 39 | B-A-B-Y, Carla Thomas, Stax 195 (East, BMI) | 2 | | |
| 2 | 3 | 3 | LAND OF 1,000 DANCES, Wilson Pickett, Atlantic 2348 (Tune-Kel-Anatole, BMI) | 6 | 27 | 24 | THE RIGHT TRACK, Billy Butler, Okeh 7245 (Jalyne, BMI) | 9 | | |
| 3 | 4 | 4 | WADE IN THE WATER, Ramsey Lewis, Cadet 5541 (Ramsel, BMI) | 7 | 28 | 26 | AIN'T TOO PROUD TO BEG, Temptations, Gordy 7054 (Jobete, BMI) | 16 | | |
| 4 | 5 | 5 | BEAUTY IS ONLY SKIN DEEP, Temptations, Gordy 7055 (Jobete, BMI) | 7 | 29 | 27 | WHEN YOU WAKE UP, Cash McCall, Thomas 307 (Craggee & Special Agent, BMI) | 10 | | |
| 5 | 5 | 5 | HOW SWEET IT IS (To Be Loved by You) 5, Jr. Walker & the All Stars, Soul 35024 (Jobete, BMI) | 7 | 30 | 30 | MISTY, Groove Holmes, Prestige 401 (Vernon, ASCAP) | 9 | | |
| 6 | 2 | 2 | BLOWIN' IN THE WIND, Stevie Wonder, Tamla 54136 (Witmark, ASCAP) | 7 | 31 | 31 | I GUESS I'LL ALWAYS LOVE YOU, Isley Brothers, Tamla 54135 (Jobete, BMI) | 6 | | |
| 7 | 10 | 10 | SUMMERTIME, Billy Stewart, Chess 1966 (Gershwin, ASCAP) | 6 | 32 | 33 | WHO-DUN-IT?, Monk Higgins, St. Lawrence 1013 (Special Agent & Craggee, BMI) | 5 | | |
| 8 | 12 | 12 | WORKING IN THE COAL MINE, Lee Dorsey, Amy 958 (Marsaint, BMI) | 6 | 33 | 38 | NOTHING IN THE WORLD CAN HURT ME (Except You), Buddy Eye, Duke 397 (Emphasis, BMI) | 4 | | |
| 9 | 14 | 14 | WHAT BECOMES OF THE BROKENHEARTED 6, Jimmy Ruffin, Soul 35022 (Jobete, BMI) | 6 | 34 | 35 | KNOCK ON WOOD, Eddie Floyd, Stax 194 (East, BMI) | 3 | | |
| 10 | 7 | 7 | WARM AND TENDER LOVE, Percy Sledge, Atlantic 2342 (Pronto-Bob-Dan-Quincy, BMI) | 7 | 35 | 32 | HE'LL BE BACK, Players, Minit 32001 (Stanc, BMI) | 6 | | |
| 11 | 11 | 11 | SUNNY, Bobby Hebb, Philips 40365 (Portable, BMI) | 12 | 36 | 41 | MAKE ME BELONG TO YOU, Barbara Lewis, Atlantic 2346 (Blackwood, BMI) | 4 | | |
| 12 | 13 | 13 | WORLD OF FANTASY, Five Star-Steps, Windy C 602 (Camad, BMI) | 6 | 37 | 37 | IN THE BASEMENT, Etta James & Sugar Pie DeSanto, Cadet 5539 (Chevis, BMI) | 5 | | |
| 13 | 16 | 16 | MONEY WON'T CHANGE YOU, James Brown & the Famous Flames, King 6048 (Dynatron, BMI) | 6 | 38 | 34 | LOVE (Oh How Sweet It Is), Jerry Butler, Mercury 72592 (Overcome, BMI) | 6 | | |
| 14 | 15 | 15 | AIN'T NOBODY HOME, Howard Tate, Verve 10420 (Rittenhouse, BMI) | 4 | 39 | 40 | LOVE IS A HURTIN' THING, Lou Rawls, Capitol 5709 (Rawlou, BMI) | 2 | | |
| 15 | 8 | 8 | I BELIEVE I'M GONNA MAKE IT, Joe Tex, Dial 4033 (Tree, BMI) | 6 | 40 | — | THE BEST OF LUCK TO YOU, Earl Gains, HBR 481 (Cal, BMI) | 1 | | |
| 16 | 9 | 9 | OPEN THE DOOR TO YOUR HEART, Darrell Banks, Revitol 201 (Myto, BMI) | 9 | 41 | 44 | POOR DOG (Who Can't Wag His Own Tail), Little Richard, Okeh 7251 (Nechell, BMI) | 3 | | |
| 17 | 28 | 28 | CAN I SATISFY, Impressions, ABC 10831 (Chi-Sound, BMI) | 3 | 42 | 42 | I WAS BORN A LOSER, Bobby Lee, Sue 144 (Rambling, Sagittarius, BMI) | 3 | | |
| 18 | 20 | 20 | I WANT TO BE WITH YOU, Dee Dee Warwick, Mercury 72584 (Morley, ASCAP) | 6 | 43 | 43 | KEEP LOOKING, Solomon Burke, Atlantic 2349 (Pronto-DeFaith, BMI) | 2 | | |
| 19 | 29 | 29 | LITTLE DARLING (I Need You), Marvin Gaye, Tamla 54138 (Jobete, BMI) | 3 | 44 | 25 | I WANT A GIRL, Mad Lads, Voni 137 (East, BMI) | 7 | | |
| 20 | 19 | 19 | PHILLY FREEZE, Alvin Cash & the Registers, Mar-V-Lus 6012 (Vapac, BMI) | 8 | 45 | 46 | MAN LOVES TWO, Little Milton, Checker 1149 (Unart & Feebee, BMI) | 2 | | |
| 21 | 21 | 21 | BABY I LOVE YOU, Jimmy Holiday, Minit 32002 (Metric, BMI) | 7 | 46 | 47 | DAY TRIPPER, Vomatics, St. Lawrence 1014 (Macien, BMI) | 2 | | |
| 22 | 22 | 22 | I GOT TO LOVE SOMEBODY'S BABY, Johnnie Taylor, Stax 193 (East, BMI) | 6 | 47 | — | REACH OUT, I'LL BE THERE, Four Tops, Motown 1098 (Jobete, BMI) | 1 | | |
| 23 | 23 | 23 | CAN I, Manhattans, Carnival 517 (Samayan, BMI) | 6 | 48 | 49 | MY SWEET POTATO, Booker T. & M.G.'s, Stax 196 (Instrumental, BMI) | 2 | | |
| 24 | 17 | 17 | YOUR GOOD THING (Is About to End), Mabel John, Stax 192 (East, BMI) | 9 | 49 | — | YOU'VE GOT YOUR TROUBLES, Nancy Wilson, Capitol 5673 (Mills, ASCAP) | 1 | | |
| 25 | 18 | 18 | THAT'S ENOUGH, Roscoe Robinson, Wand 1125 (Kapa, BMI) | 11 | 50 | 50 | I GOT TO HANDLE IT, Capitols, Karen 1525 (McLaughlin-Gomba, BMI) | 2 | | |

Billboard SPECIAL SURVEY for Week Ending 9/10/66

TOP SELLING R & B LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| Billboard Award | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | | | |
|-----------------|-----------|-----------|---|----------------|-----------|-----------|---|----------------|----|----|----|
| | | | | | | | | | 14 | 15 | 16 |
| 1 | 1 | 1 | GETTIN' READY, Temptations, Gordy GLP 918 (M); SLP 918 (S) | 10 | 14 | 8 | CRYING TIME, Ray Charles, ABC ABC 544 (M); ABCS 544 (S) | 28 | | | |
| 2 | 2 | 2 | LOU RAWLS LIVE! Capitol T 2459 (M); ST 2459 (S) | 20 | 15 | 7 | SOUL MESSAGE, Richard (Groove) Holmes, Prestige PR 7435 (M); PRS 7435 (S) | 19 | | | |
| 3 | 5 | 5 | THE EXCITING WILSON PICKETT, Atlantic 8129 (M); SD 8129 (S) | 3 | 16 | 15 | SOUL ALBUM, Otis Redding, Volt 413 (M); S 413 (S) | 19 | | | |
| 4 | 6 | 6 | ON TOP, Four Tops, Motown MLP 647 (M); SLP 647 (S) | 3 | 17 | 17 | I LOVE YOU 1,000 TIMES, Platters, Musicor MM 2091 (M); MS 3091 (S) | 12 | | | |
| 5 | 3 | 3 | UP-TIGHT, Stevie Wonder, Tamla TLP 268 (M); SLP 268 (S) | 16 | 18 | 18 | A TOUCH OF TODAY, Nancy Wilson, Capitol T 2495 (M); ST 2495 (S) | 16 | | | |
| 6 | 24 | 24 | LOU RAWLS SOULIN', Capitol T 2566 (M); ST 2566 (S) | 2 | 19 | 19 | MOODS OF MARVIN GAYE, Tamla TLP 266 (M); SLP 266 (S) | 12 | | | |
| 7 | 12 | 12 | TENDER LOVING CARE, Nancy Wilson, Capitol T 2555 (M); ST 2555 (S) | 3 | 20 | 9 | GOTTA TRAVEL ON, Ray Bryant Trio, Cadet LP 767 (M); LPS 767 (S) | 13 | | | |
| 8 | 13 | 13 | HOOCHIE COOCHIE MAN, Jimmy Smith, Verve V 8667 (M); V6-8667 (S) | 3 | 21 | — | SOUL BROTHER #1, James Brown, King 985 (M); S 985 (S) | 1 | | | |
| 9 | 11 | 11 | ROAD RUNNER, Jr. Walker & the All Stars, Soul SLP 703 (M); S 703 (S) | 3 | 22 | — | SUNNY, Bobby Hebb, Philips PHM 200-212 (M); PHS 600-212 (S) | 5 | | | |
| 10 | 10 | 10 | A CHANGE IS GONNA COME, Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S) | 4 | 23 | — | WILD IS THE WIND, Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S) | 5 | | | |
| 11 | 23 | 23 | WADE IN THE WATER, Ramsey Lewis, Cadet LP 774 (M); LSP 774 (S) | 4 | 24 | 16 | BARFOOTIN', Robert Parker, Nola LP 1001 (M); (No Stereo) | 5 | | | |
| 12 | 4 | 4 | HOLD ON! I'M COMIN', Sam & Dave, Stax 708 (M); 708 (S) | 7 | 25 | 22 | DANCE THE COOL JERK WITH THE CAPITOLS, Atco 33-190 (M); SD 33-190 (S) | 7 | | | |
| 13 | 14 | 14 | TEQUILA, Wes Montgomery, Verve V 8653 (M); V6-8653 (S) | 3 | | | | | | | |

Billboard SPECIAL SURVEY for Week Ending 9/10/66

A new kind of Rivers. A great kind of Rivers.

Poor Side Of Town

#66205



JOHNNY RIVERS



PRODUCED BY LOU ADLER
A DUNHILL PRODUCTION

Luxembourg to Swing to Pirates' Format

• Continued from page 1

main be sold to record companies which in turn have sold to co-sponsorship rights to outside commercial advertisers.

This has led to the two biggest British manufacturers, EMI and Decca, dominating Radio Luxembourg airplay.

Personalities Used

Personality disk jockeys have been used and disks have been programmed to suit promotional needs. To discourage taping and encourage retail sales, play has been stopped before the end of a disk.

The programs are pre-recorded in London and flown out to Luxembourg for transmission. Although the system has built important disk jockey followings, it has meant, from the station's point of view, its

British service has been notably lacking in hit record and flexibility in programming. The pirates, of course, have had full access to hit records.

Everitt concedes that his station lost about 600,000 listeners when the pirates opened up three years ago at a time coinciding with the annual summer audience decrease. He now claims that Luxembourg has more than regained ground, and intends to increase the growth.

In 1967, the Luxembourg British service will increase its present transmission time (seven-and-a-half hours each evening).

It is currently felt that Everitt may retain a period each evening to be given over to the strongest of the personalities built by the record companies. But the rest of the schedule will be handled by station announcers.

It is expected that he will offer the record companies something like a play list in proportion to the amount they have been spending with the station recently.

Some Spots Kept

Luxembourg will keep a certain number of spots available at its own disposal—10 records a night has been suggested. Luxembourg will, of course, pay its disk jockey and be responsible for programming costs. It will sell spots for commercial to non-record advertisers.

Although record companies will lose control, they are aware that they will gain some flexibility. When the playlist is prepared each day it will be possible for disk companies to seek changes right up to the time of airtime, a factor not available in the present long-distance pre-recordings.

Young Talent Sparks CBS Germany To Sizzling Increase in Sales

By OMER ANDERSON

FRANKFURT—CBS Schallplatten, which is pushing for the fourth sales spot in the hotly competitive German market, expects to post important gains this year.

Sales so far have set a sizzling pace this year and will show "substantial" gains over the \$4 million gross last year.

CBS chief Bernhard Mikulski has achieved most of CBS' sales thrust with the development of young German talent. The label has become noted for its discovery of young artists.

Mikulski shrewdly perceived, on the basis of market surveys, that singles are purchased almost entirely by teens and that the bulk of disk buying in Germany is done by the under-40 group.

CBS Schallplatten accordingly has developed and promoted aggressively German youth product. The label has established that German teens prefer home talent to foreign run-of-the-record artists.

Such imaginative merchandising has enabled CBS to triple its turnover in Germany in the last three years. The young artists which Mikulski has developed are now contributing heavily to foreign as well as home market sales.

Spier an Example

For instance, Bernd Spier, an early Mikulski discovery, is now a top singles selling force in foreign markets as well as at home, and has also become a successful CBS producer.

Roby Ferrante Is Killed in Crash

ROME—Roby Ferrante, 22, singing composer affiliated with RCA Italiana, was the only one of three autoists killed in a car crash Aug. 18. Ferrante, who competed in two of the last three San Remo Festivals, was composer of "Ogni Volta," which sold 1 million copies in Italy, as recorded by Paul Anka. Another of his successes was "Alla Mia Eta," a Rita Pavone hit. In addition to San Remo, he participated in two editions of the Cantagiro and in the Festival of the Roses of Rome.

The Ferrante accident was the latest in a series which have alarmed Italian disk houses. RCA's top star Edoardo Vianello and Durium's Isabella Ianetti are others who have been in serious crashes this summer.

CBS' development of young talent is strikingly illustrated at the moment by the Rocking Stars (latest CBS release "It's the End"). This group was spotted by Mikulski's scouts as a school band playing at Rastatt, in the Black Forest. They advanced through competition and, after coming under the CBS wing, won a number of TV contests.

Mikulski discovered the Olympic ice skating champions, Marika Kilius and Hans-Juergen Bauml, when neither had sung a note professionally. The Kilius-Baumler CBS disks now have a big sale at home and abroad.

CBS also scouts foreign tal-

ent, and one of its stand-out discoveries is a young Yugoslav folk singer named Danja Rayter. The 23-year-old from Zagreb had appeared in films and on TV at home but was unknown outside Yugoslavia until CBS introduced her original compositions as well as interpretations on an LP.

CBS is competing in the German market against the well-established Big Three market leaders—Deutsche Grammophon, Electrola and Teldec. It has strong competition for fourth spot from Ariola and Philips. The six disk companies give Germany what is probably the most competitive market outside the U. S.

ARD Is Rapped on Pressure Play in Strife With Society

BONN—West German newspapers are assailing the ARD, the German TV-radio network, for cutting back disk programming as a lever in the current deadlocked royalty negotiations with the German performing artists society.

The ARD, which is West Germany's largest TV and only radio network, conceived the disk cutback as a device to deflate the importance of the GVL, the artists society.

Instead, according to press editorials, this strategy has backfired disastrously. The ARD has been taking up the void in disk programming with alleged evergreens from its archives, and with "original creations" by the network's own orchestras and artists.

The press says the archive tapes are too musty, and the "original creations" too pedestrian. Typical is the comment of Bildzeitung, with 4,000,000 circulation, Europe's largest daily:

"How long will the radio stations drag out their battle with the phonograph record industry on the back of the listener?" asked Bildzeitung under the headline "Put an End to the Coffee House Music!"

Flood of Protests

Bildzeitung said its editorial offices are flooded with listener protests that the music the ARD is now playing is reminiscent of the first World War.

Bildzeitung printed excerpts from its mailbag. Udo Frankenthal of Hamburg wrote, "If the

executives of the ARD are not able to put together reasonable music programs, they have wrong job."

August Teerhalter of Tecklenburg, noting that he has been a regular radio listener since 1924, asserted, "I have never before heard such miserable music."

Many listeners wrote in the vein of Friedrich Raucholz of Hildesheim, "We in North Germany are lucky to be able to receive the British soldier radio—British Forces Network. This gives us the good listening music we can no longer get from the ARD."

There are many letters of similar praise for the music programs—all records—of the U. S. Armed Forces Network (AFN) in U. S. troop areas in Germany.

As these letters suggest, the Anglo-American troop networks using the U. S. news-and-music broadcasting format, have attracted a mass of German listening audience—quite contrary to the intent of the military networks.

By terms of the accords with German authorities, the military stations are intended only for the Anglo-American troops, and nobody else who listens is technically an "eavesdropper." But this "eavesdropping audience" is now probably the largest in history.

Meanwhile, the negotiations between ARD and the GVL continues to be deadlocked over demands by the GVL for a tenfold hike in disk program royalties.

Pye Sales Meeting Seen Largest Ever

By DON WEDGE and GRAEME ANDREWS

LONDON—Executives from licensees and licensors from most European countries converge next week for Pye's annual sales conference in what promises to be the largest gathering of key industry personnel to meet here, with the exception of companies with self-owned international subsidiaries.

Among those expected to attend are Mike Maitland, president, Warner Bros.-Reprise; Leon Cabat and Paul Claude, Vogue, France; J. J. Finsterwald and Lawrence Yaskiel, Deutsche Vogue, Germany; Eddie Landquist, Philips-Sonora, Sweden; Bob Oeges and Hans Kellerman, Negram, Holland; Dov Zeira, Hataylit, Israel; Haakon Tveten, Norsk Phonogram, Norway; Krikor and P. Ricci, RCA Italiana, Italy; Luis Vidal and Luis Calvo, Hispavox, Spain, and Kayihan Caglayan, Melodi, Turkey.

Also attending will be Pye's two American-based representa-

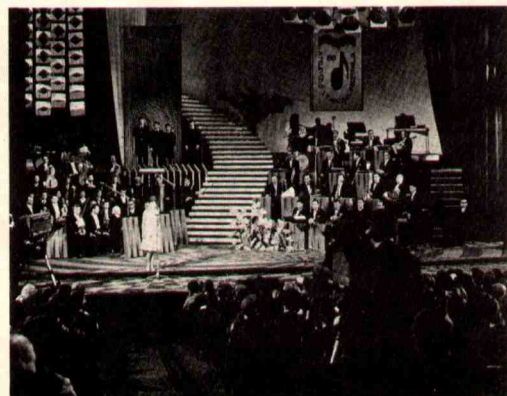
tives, Irving Chezar, U. S., and Jim Bailey, South America and Asia.

Delegates from Vogue in Belgium and Switzerland, Moecks Musik, Denmark, and Music-Box, Greece, are also expected.

Pye regularly holds its sales conference at this time of the year. In 1965, several overseas licensees attended. It was so successful that this year managing director Louis Benjamin widened the scope.

Acceptances have been on such a scale that a special day (Thursday) has been set aside for a purely international conference. Benjamin is holding a party at his home for all the delegates Wednesday.

Up for discussion are such topics as the introduction of compatible stereo-mono albums; combined publicity and promotion, exchange of artists for local recording and repertoire requirements of the various countries now that Pye is acquiring material for many European associates.



STAGE OF THE HUNGARIAN Song Festival Finale.

A Successful Climax for First Hungarian Songfest

By PAUL GYONGY

BUDAPEST — Hungarian Television marked Hungarian Constitutional Day with the final concert of the First Hungarian Song Festival at the Erkel Theater here recently.

From the more than 400

songs submitted to the festival committee in April, 60 had been chosen by a commission of experts. They did not know who the composers and authors of these songs were.

These songs were presented to TV viewers in three concerts (Continued on page 30)



JACKIE DE SHANNON
'I CAN MAKE IT WITH YOU'
#66202
THIS IS THE HIT THAT'S
MAKING IT NATIONALLY.



Vedette in Classical Leases Repertoire From U.S. & Europe

By GERMANO RUSCITTO

MILAN — Dischi Vedette's managing director and general manager, Armando Sciascia, has announced the company's expansion into the classical field. Vedette has leased outstanding repertoire from U. S. and European licensors (Counterpoint, Baroque, High-Fidelity), while other deals are near.

Also, Vedette has undertaken its own production in the area of "Italian Masters of the Rein-

essance and Baroque Periods," including Monteverdi, Vivaldi, Scarlatti, Ciampi, Gabrieli, Rossi, Martini, Gallupi and Zipoli.

To be issued in the fall in a special promotional campaign, this classical catalog contains everything from instrumental to vocal music of the above-mentioned epochs.

"Our aim is not to compete with the biggest catalogs," Sciascia added, "but to offer material which nobody has recorded

before, in most cases unedited manuscripts which were photostated especially for these recordings. We have used the authentic instruments of the epoch—such as old organs (included an organ in Busseto in which keyboard Giuseppe Verdi learned to play), viola di gamba (literally: leg-violin), flauto dolce (sweet flute), trombini acuti (small acute trumpets), organo positivo (positive organ)—in order to reproduce, as closely as possible, the original sound of the masterpieces.

The 82 albums forming this series, available both in the mono and stereo, will be packed in especially studied sleeves, containing a documentation of the recording with photos and full musical and technical data.

Thomas Sets Organ Pitch

LONDON — An aggressive sales policy as part of a determined effort to get a larger slice of the growing British market for organs was detailed by Joe Benaron, president of the Thomas Organ Company, to British dealers during the Musical Instrument Trade Fair here.

Benaron, speaking at a dinner, (Continued on page 30)

Concerts, with Eduard Mueller, Schola Cantorum Brasiliensis and August Wenzinger. \$24.50 (regular price: \$31.25).

Wagner: "Tristan and Isolde," with Birgit Nilsson, Wolfgang Windgassen, Christa Ludwig, Martti Tavela (from the Bayreuth Festival 1966 directed by Karl Boehm). \$24.50 (regular price: \$31.25).

Beethoven's "Missa Solemnis" will be released early in October and the other three albums in November. The subscription offer is being made simultaneously in 13 European countries to catch the Christmas trade.

DGG Offers 4 Classical LP's at A Special Subscription Price

HANOVER, W. Germany — Deutsche Grammophon is offering four classical albums at a special subscription price from Sept. 3 through Jan. 14, 1967.

The albums and their subscription price:

Beethoven: "Missa Solemnis," the Berlin Philharmonic directed by Herbert von Karajan with the Vienna Singverein, Gundula Janowitz, Christa Ludwig, Fritz Wunderlich and Walter Berry. \$9.50 (regular price: \$12.50).

Beethoven: Piano Sonatas with Wilhelm Kempff. \$37 (regular price \$68.75).

Handel: Complete Organ

From The Music Capitals of the World

AMSTERDAM

The market for children's records is growing in Holland. Bove has just released three EP's of new children's songs, "Zengen van Allerlei Dingen." At the same time, a publisher of school books issued the texts and details of the songs specially for educational use. This publisher - record manufacturer-school co-operation shows signs of becoming commercially important.

Inelco launched a new Amanda series of low-cost stereo LP's from the Amadeo (Austria) classical catalog. First issue included works by Vivaldi, Pergolesi, Mozart and Corelli as well as Brecht's Dreigroschenoper. . . . For the teenager magazine, Muziek Parade, International Artists was bringing in the Italian Canteurope team for concerts in Amsterdam and Brussels adding local artists for each city. Within days of the death of singer Jan Kiepura, Bovema prepared and issued a memorial album featuring operetta duets made in the '30's by the tenor with Martha Eggerth. . . . Liberty Vice-President Bob Skaff and international director Ron Kass visited Bovema to review plans for next year.

CINCINNATI

Dixieland jazz is on the ascendency here after an absence of some eight years. Newest on the scene are Gene Mayl and His Dixieland Rhythm Kings, formerly on the Riverside and Empirical labels and currently heard on Jazzology and G.H.B. records. The instrumental

sextet is heard six nights a week at Herman Kirschner's new Roaring 20's club, which embellishes the jazz music with old-time movies, flapper waitresses and wall coverings reminiscent of the period.

A new label, Schworer Records, made its bow here last week, with headquarters at 2122 Glenway, Covington, Ky., just across the Ohio River from here. Heading the firm as president is James G. Schworer. Company's initial release is "In My Time" b.w. "Well, All Right," by the Shoguns, a University of Kentucky group comprising Pat Mayerchak, Dan Herzog, Fred Dishon, Gary Arnsparger and Larry Ackerson.

COLOGNE

CBS Schallplatten has released "It's the End" b.w. "Lonely Girl," with the Rocking Stars, the beat band that shakes up its listeners. The young artists were discovered by CBS as a school band playing in Rastatt, in the Black Forest. They have won a number of TV contests since coming under the CBS wing. . . . Electrola announced a forthcoming German tour for Graham Bonney, composer of the German hit "Super Girl." Meanwhile, Electrola is not disturbed by the ruckus stemming from John Lennon's interview on Christ and the Beatles, for the Cologne record company, it's grist for sales promotion, especially for the current Electrola Beatles' release "Revolver," which is being promoted as, "The Beatles take dead aim at their critics."

"Black Is Black," the U.K. hit (Continued on page 29)

'STAND-IN FOR LOVE' #66197 THE O-JAYS

ALL-OUT SMASH IN CLEVELAND. BREAKING FOR SAME IN ST. LOUIS AND LOS ANGELES. AND IT'S GOING POP!



ITALIAN 'FESTA' TO BE WAXED

ROME — Original company recording of "Festa Italiana," musical pageant of Italian folklore which begins a 14-week American and Canadian tour in Toronto Sept. 13, is being prepared here by Columbia Festivals, Inc., sponsors of the tour. Music scored and arranged by Gianni Ferrio is being conducted by William Losavio who will handle the baton during the tour. The LP will be sold at arenas and other local outlets under sponsor's private label. A similar enterprise worked out successfully in 1965 when Columbia Festivals presented a spectacle with the Lippanzer horses in Vienna.

Cantaeuropa to Bring Its Swing In San Remo

ROME — The trainload of talent which Ezio Radaelli is transporting to eight countries and 15 cities through Sept. 11 will have its finale in San Remo at the Teatro Ariston or the Sports Arena, dependent on the weather.

The long-standing feud between Radaelli and his rival, Gianni Ravera, organizer of the San Remo Song Festival and

TUNE KNOCKS CAMPS

Vogue Perret Goes Camp—Scores With Off-Beat Song

By MIKE HENNESSEY

PARIS—At a time when the French record scene is usually dominated by romantic and rather wistful songs, satirical singer-composer Pierre Perret has scored a hit for Vogue with a cynically off-beat summer song.

Instead of blue sea and sunlit sands, Perret, in his "Les Jolies Colonies de Vacances" (The Pretty Holiday Camps), sings of young holiday campers choked by the fumes of the factory next door and getting typhus by bathing in waters fed by the municipal sewers.

Perret, who has been getting tremendous response to the song on his 38-town summer tour, is now working on a new album for Vogue and a musical comedy which will feature 10 new songs.

Meanwhile, the EP of "Vac-

the Venice Midsummer Song Review, is apparently still on. The train began its tour Aug. 27 in Venice and, after crossing Europe, will end in San Remo, thus giving Radaelli a foothold in the two Ravera strongholds.

During the tour, Italian journalists and Italian singers who appeared in the second part of each program were juried in local competitions among new singing voices organized by sponsors in visited cities.

ances" is selling briskly and sales have already passed the 100,000 mark.

All, however, has not been clear sailing for Perret. His bitingly satirical song has angered numerous associations who run holiday camps for children. Their attempts to have it banned, however, have rebounded—because the publicity has stimulated sales.

It may prove to be the biggest hit of the summer.

Decca, EMI Vie For Monument's British Rights

LONDON—Both Decca and EMI are negotiating to acquire U.K. rights for Monument and affiliated labels following the recent visit here on a round-the-world tour by Bobby Weiss, vice-president and director of Monument's international division. Other British firms also showed interest.

The choice is now down to EMI or Decca, but because of the interest shown by the two majors, Weiss postponed a final choice of licenses "in the all-important British market."

He expects an announcement to be made later this month soon after he returns to his Hollywood headquarters, following visits to France, Greece, Israel, the Far East and Australasia.

From The Music Capitals of the World

• Continued from page 28

tune, will be released in Germany by Ariola on the Hansa label with the **Rangers**. Ariola has pressed release of "Black Is Black" with the aim of getting the German version on the market here even before the original version arrives. The record company cites this enterprise as an example of the ag-

gressive policy it is pursuing in promoting U. S. and U. K. tunes on the German market. Ariola is ready to produce the first single who has just signed a long-term with **Rex Giddo**, top German artist exclusive recording contract with the Guetersloh company.

The U. S. hit "Summer in the City" is driving the mercury up on German top tune charts, despite the fact Germany is having one of the coolest summers on record. . . . Theme music from the Walt Disney production will be released in Germany as "Alles fuer die Katz" (Everything for the Cat). A further autumn disk sensation is expected to be the release (by Polydor) of the theme music from the MGM film, "Dr. Zhivago."

Foreign artists are enjoying record popularity in West Germany at the moment. The standout example is **Dorthe**, the 18-year-old Danish girl whose hit "Glueck und Glas" is setting sales marks. Five Rhodesian beat musicians from Salisbury are making a name in West Germany both for their name and for their music spoofing beat. They are **Dave, Dozy, Beaky, Mick and Tich** (DDDDMT) and their latest release is "Hold Tight."

OMER ANDERSON

Immediate and EMI Enter a Release Deal

LONDON—Andrew Oldham has assigned his Immediate Records product to EMI for worldwide release outside Britain and North America. The deal was set by Allen Klein, Oldham's business adviser, during his last visit here.

Immediate, currently hot in Britain with Chris Farlowe's "Out of Time" and other disks, will get world release on EMI's Stateside logo, according to managing director Tony Calder.

The label is distributed in Britain and Eire by Philips. A deal for U. S. and Canadian distribution is sometime off, although MGM has secured the rights to the Farlowe disk.

LONDON

Implied endorsement of the pirate broadcasters came from the record industry, for the time with the release of a single, "We Love the Pirates." It is issued on the new Marmalade label which is owned by **Georgio Gomelski** and affiliated to Polydor. Decca refused

(Continued on page 30)

'60 MINUTES
OF YOUR LOVE'

HOMER
BANKS

#32008



EVERY MINIT COUNTS!

From The Music Capitals of the World

• Continued from page 29

to distribute the disk which is a plea to the government to allow the pirates to continue broadcasting. Polydor and its associate, Philips, are continuing to sell it as are independent distributors. Decca, Philips and Polydor are all members of Phonographic Performance, the industry copyright organization which opposes the pirates' existence.

For United Artists Music, Noel Rogers has bought a 50 per cent stake in *Shel Talmy's* Orbit Music. . . . EMI group turnover, covering all products, exceeded \$280 million in the financial year just ended. A record high pre-tax profit is forecast. EMI-Australia has reported new high turnover and profit and U. S. Capitol had its highest ever sales gross.

British Decca is now fully involved in marketing the whole Vox range in Britain. Main lines, including some of the boxed series selling here at \$11.28, are being pressed by Decca. . . . Philips is using full-color sleeves on a single for the first time on the initial 50,000 run of the new *Dusty Young* single. . . . CBS exploitation underwent a second change of the year when *Roger Easterby* quit.

Decca sales manager S. A. Beecher-Stevens expects to be back in his office in mid-month following illness which has dragged on since June.

Wilson Pickett's "Land of 1,000 Dances" (Atlantic) is the new theme to "Ready Steady Go," one of Britain's remaining few pop TV shows. . . . Lack of exposure time will be partly met next month when Southern introduces "Count Down" which at present lacks full network coverage. A quiz show, it will overcome the handicap of the Musicians' Union "no miming" edict.

Colours' new single "Rocking Horse" was recorded without the groups' usual orchestral backing so that it can be performed live on TV shows which cannot afford studio orchestras. . . . *Tom Sloan*, BBC-TV head of light entertainment, concedes that the future of his network's most successful show, "Top of the Pops" is in some doubt after being hit by the miming ban. . . . If top-flight folk talent can be found BBC-TV's "Tonight in Person" will continue for a year. . . . *Brian Epstein's* film of last year's *Beatles'* Shea Stadium, New York, concert was repeated by BBC-TV.

Decca released "Die Walkure" the final part of the Ring Cycle to mark completion of *George Solti's* 20 years with the label. . . . EMI re-recorded *Johnny Mathis*

with "Impossible Dream" for British release. . . . Decca is planning a new label for its British pop established after Vocalion did not get established.

Don Costa was back in London to complete recording a *Triini Lopez* album delayed by the singer's filming schedule. . . . *Charles Aznavour* came in for promotion to pave the way for his British launch—a Royal Albert Hall concert and special disc releases. . . . Briefly here was *Pierre Goemaere* of Inco, Belgium. . . . On a two-week visit to British publisher was *Imrutz Sennert* of Edition Meisal, Berlin.

LOS ANGELES

Mike Curb, head of Sidewalk Records, named president of Continental Sound Records, a new studio in Hollywood. *Gene Zukor* is vice-president. Curb will cut all his acts there and seek outside business.

Universal Associates, Taiko's U. S. sales representative, moved its offices from Westwood to Taiko's warehouse at 15165 1/2 Stagg Street in Van Nuys.

Disneyland's Labor Day weekend will offer entertainment in 10 different locations by *Bill Elliott* and the *Date Nites*, the *Mustangs*, *Clara Ward Singers*, *Fire House Five Plus Two*, *Young Men From New Orleans*, *Delta Ramblers*, *Royale St. Bachelors*, *Nellie Lutcher*, the *Royal Tenthredins*, *Glenn Kennedy* orchestra, *Merle Haggard-Bonnie Owens*, the *Dillardas*, *Dobie Gray* and *Jackie and Gayle*.

Playboy Club has instituted a jazz and cocktails policy in its Living Room on Friday afternoons from 5-8 with pianist *Bob Corwin* featured. He has worked with *Chet Baker* and *Peggy Lee*. Joining him will be *Harry (Sweets) Edison*, *Stan Levy*, *Ray Brown* and *Conte Candoli*.

ASCAP composer *Mason Malory* has been promoted to director of sales promotion with Western Air Lines. . . . The first annual Beverly Hills International Performing Arts Series will offer 26 weekend concerts from October 2 to June 1967. All shows will be at the Beverly Hills Auditorium and the line-up includes classical, baroque, ballet, folk and jazz presentations. The BH unified school district is the sponsoring organization with *Irwin Parnes* cultural consultant.

The *Kingston Trio* will appear on a *Roger Miller* TV show and two *Andy Williams* TV's when the new season unfolds. . . . *Mike Melvoin Trio* will back *Mel Carter* in concerts in Albuquerque, Colorado Springs and Amarillo in mid-September. *ELIOT TIEGEL*

MILAN

Bluebell released the first album by combo *I New Dada*, with American, English and Italian tunes. The group flew to Hamburg for TV appearances, then to Paris to make their debut at the Olympia. . . . *Prince Antonio De Curtis*, the most famous comic actor of the Italian cinema, composer and poet, known as *Toto*, signed his first record contract with Fonit-Cetra. He will record one album with some sketches, some poems and a new song. . . . *Gene Pitney* participated in the TV show "La Trottole" (The Whip-Top). . . . *Santo and Johnny* filmed their segment in the TV show "Ora Presento Io (Now I Will Introduce)" to run six weeks from this month.

Vedette says "Il Vento Dell'Est" (The East Wind) by *Gian Pieretti* sold 20,000 copies after his participation in the TV show "Sette Voci" (Seven Voices). . . . CGD issued a series of new records by *Sergio Leonardi*, Derby label; *Roberto Carlos* (Quero Que Tu Va Tudo Pro Inferno b-w Na, Quero Ver Voce Triste), CBS; *I Profeti* (the Prophets), CBS Italiana; *Simon and Garfunkel* (I Am

a Rock), CBS, and *Le Gemelle Kessler*, CBS Italiana. . . . Saar released "Non Volgio Marciar" (I Don't Want to March) b-w "No, Sul Collo No" (Not on the Neck) by protest singer *Oscar*, produced by *Nautaris Ricordi*. . . . *Caterina Caselli* won the Festivalbar, a jukebox record contest among 20 records selected by the record companies here, with "Perdono" (Forgiveness). . . . Caselli also recorded "Perdono" in French, to be released by Festival of Paris.

"Se La Vita E' Così," No. 2 at the radio contest "A Record for the Summer," published by SUGARMUSIC, was recorded in English by the *Bachelors*. . . . The English version of "Dimmelo, Parlami" (Tell It to Me, Speak to Me), published by SUGARMUSIC, is to be recorded by *Cilla Black*, EMI. . . . Radio Records issued an instrumental EP by the *Geordies* and the second (Holiday for Guitar) and the third (Lasting Festival) albums are published by Tornado (Sidet) and records are distributed by Saar. . . . Dischi Vedette's newly signed *Roby Crispiano* will participate in the Festival of Roses.

Clan issued the first record by *I Ribelli* since San Remo Festival, "Ehi . . . Voi" (Hey . . . You) b-w "Per Una Lira" (For One Lira), published by Ricordi. . . . A special version of "God Save the Queen" was recorded by *Le Svitate*, RCA Italiana. . . . *Rifi* signed young artists *Mario Anzidei* and *Brunetta* and released their first records with the company.

Cellograph-Simp signed *Gilla* and issued her first record. . . . CGD gave some facts about sales: *Tony Del Monaco's* "Vita Mia," over 250,000 copies; *Del Monaco's* "Se La Vita E' Così," 130,000 copies; *Caselli's* "Perdona," 250,000 copies. . . . CGD will participate in the Festival of Naples with *Tony Dallara*, *I Profeti* and *I Rokketti*. . . . In conjunction with *Richard Anthony's* Italian tour, EMI released "Sognando La California" (the American tune "Dreaming California") b-w "Arri-vederci Amore" (So Long, My Love).

Italian EMI signed new artists *Chris and Nico*. . . . *Eraldo Di Vita*, EMI publicity manager, said the newly signed combo *I Nomadi* (the Nomads) sold more than 50,000 copies with the song they introduced at the Cantagiro, "Come Potet Giudicare" (How Can You Judge). . . . Clan issued the latest records by *Plilade* and *Gino Santareolo* "La Mia Ciccia" (My Sweet Girl) b-w "Non Ci Credo" (I Don't Believe It) and "Comunque" (However) b-w "Libera Uscita" (On Leave).

Claudio Villa, Fonit-Cetra, will film his appearances for the TV show "Cantando All'Italiana" (Sing-

Hungarian Fest

• Continued from page 26

in July from the stage of the Madach Theater here. On each of these concerts, the jury chose four songs each for the finals. Some 140,000 TV viewers voted for the best song. For the first time ever, the daily press covered the event. The Qualiton label of the Hungarian State Record Co. had the 12 singles on the market immediately, and the State Music Publisher, Editio Musica had the piano copies of the songs.

Winners were: First place, *Janos Gyulai-Gaal* and *Istvan Hajnal*, "I Won't Ever Be Your Plaything," sung by *Kati Kovacs*; b-w *Andras Bagya*—*Gyorgy G. Denes* "This Is a Different Love," sung by *Maria Toldi*; Second place *Ede Auth-Sander* *Halmagyi*, "Where Wanders My Reason?" sung by *Sarolta Zalainai* b-w *Atilla Dobos-Ivan* *Szenes*: "There Live So Many on This Earth," sung by *Janos Kocs*, b-w *Levente Szorenyi*—*Janos Body*, "Every Kiss Still Hurts" sung by *Levente Szorenyi* and b-w *Robert Lovas-Sander* *Halmagyi*, "On Strange Roads" sung by *Tamara Tarkanyi*.

Beatles' 'Girl' Captures 1st Prize in Italy Radio Contest

MILAN — "Girl," by the Beatles, Carisch, with the latest weekly radio contest, *Bandiera Gialla* (Yellow Flag). While this contest is usually for new releases, this week's edition was dedicated to previous winners.

Runners-up were "Che Colpa Abbiamo Noi" (What's Our Fault) by the *Rokes*—an English group who have been living in Italy for three years and are recording for RCA Italiana; "Painted Black" by the *Rolling Stones*, Italian Decca; "You

Were on My Mind" by *Barry McGuire*, RCA Italiana, and "For Your Love" by the *Yardbirds*, R-International of Dischi Ricordi.

"Girl" was called the "super-yellow" record, with reference to the radio program's name. "Yellow Flag" is a popular program, dedicated to beat music and to teen-agers, aired on Saturdays at 6 p.m. It is also the first Italian radio program run in the "disk jockey" way and has influenced the Italian hit chart.

ing in the Italian Way) to run weekly for four nights in October. . . . GTA released the first record by the *Lattini*, containing three songs "Blue Spanish Eyes," "Nancy" and "Pappagalio Sulla Luna" (Parrot on the Moon). . . . Two Monument albums, "Once in a Blue Moon," by *Johnny Janis* and "More Jaky Sax," by *Boots Randolph*, were marketed by Italian Decca under the London label.

GERMANO RUSCITTO

NEW YORK

Wilson Pickett headlined the Apollo Labor Day Show at the Apollo Theater. Also on the bill were *Patti and the Bluebells*, *Walter Jackson*, *Alvin Cash* and the *Registers*, the *Steinways*, *T. V. Mama*, *Tommy Knight* and *Reuben Phillips*. . . . *Gene Krupa* and his quartet open on Monday (12) at the Red Embars in Denver for a one-week stand. . . . The *Arbors* open a two-week stint with *Dinah Shore* on Thursday (8). . . . The *Rich Kids* with *Dennis Belline* are being held off this week at Ungeano's. . . . *Stevie Wonder* will give concerts in St. Louis, Kansas City and Indianapolis, Sept. 16-18. . . . *Johnny Tillotson* is host at a Cerebral Palsy Telethon in Birmingham Saturday and Sunday (10-11). He will appear at the State Fair in Spencer, Ill., next Monday (12).

Mr. Walker and the *All-Stars* play one week at the Apollo Theater Oct. 7-13. . . . *Smokee* and the *Miracles* will give a concert at Clemson College in South Carolina on Oct. 15. . . . *Edie Adams* arrived in New York for publicity promotion of "The Honor, Pot, Jerry Vale will perform at Purdue University on Oct. 28 and 29. . . . *Jill Sinclair* will appear at the Aruba Caribbean Hotel next month.

Rex Allen appeared at Buck Lake in Angola, Ind., on Labor Day. He also is listed for Wednesday (7) in Abilene, Tex., for the West Texas Rehabilitation Center. . . . The *Four Preps*, who returned from a tour of overseas military bases, are in a three-week engagement at Harrah's in Lake Tahoe. . . . *H. B. Barnum* set to produce the latest *Supremes* album for Motown. . . . The *Uncalled for Three* are slated for the first of a series of spots on the *Ed Sullivan Show* on Sept. 25. . . . The *Blues End Singers* recently performed at a private party given by Defense Secretary Robert McNamara for a group of servicemen recently returned from Vietnam. . . . The *Righteous Brothers* begin at the Latin Casino in Cherry Hill, N. J. on Thursday (8).

Jimmy Smith appeared at the Municipal Auditorium in Columbus, Ga. on Friday (2) and at the Paradise Club in Memphis on Sunday (4). . . . *Irving Fields* opens at the Memorial Room of the Park Sheraton on Tuesday (6). . . . *Gale Garnett* returned to the United States after recording her third French album. . . . *George Kirby* plays the South Dakota State Fair in Huron, S. D., on Tuesday and Wednesday (7). . . . *Jimmy Dean* begins one week at *Storatown Music Theater*, Springfield, Mass., on Tuesday (6). . . . "Killer" *Joe Piro* returns to the Steak Pit in Paramus, N. J., in October.

Tony Bennett will perform with

the *Count Basie Orchestra* in Stamford, Conn., on Saturday (10) for the benefit of Musicians Local 626. . . . *Miriam Makeba*, *Charlie Mingus* and *Dave Frye* begin at the Village Gate on Tuesday (6). *Herbie Mann* will join them next week. . . . *Eddie Harris* for two weeks at the Five-Spot Cafe beginning on Tuesday (6). . . . *Joan Rivers* returns to Downstairs at the Upstairs on Tuesday (6) for three weeks. . . . *Thelouise Monk* and *Jackie McLean* bring their quartets into the Village Vanguard on Tuesday (6) for two weeks.

Bryce Bond is back in New York from Aruba and is readying a big promotion for his next album. . . . *Mayor John Lindsay* presented a declaration to *Jane Morgan* last Thursday (1) announcing the official opening of the new entertainment season in New York City. *Miss Morgan* starts a one-month engagement at the Persian Room on Wednesday (7). . . . *Vikki* sang 22 songs in a program on WNEW-TV. . . . *Aaron Copeland* will write an original musical signature for the CBS Playhouse. . . . *Barbara Allen* performed in Manassas, Va.; *Jessup, Md.*; *Wheeling, W. Va.*, and *Fredericksburg, Va.* (1-4). She will appear in *Hertford, N. C.*, on Saturday (10). . . . *Peter Nero* will be at the *Embers* in Indianapolis for one week beginning next Monday (12). . . . The *Serendipity Singers* taped a 40-minute commercial for *J. Walter Thompson Advertising*.

MIKE GROSS

RIO DE JANEIRO

Veteran lyricist *Orestes Barbosa* died here last week. He was the author of the famous ballad "Chao de Estrelas" (Floor of Stars). . . . *Bossa singer* *Tom Jobim* was signed by *Decca*. *Discos Copacabana* is a new Brazilian licensee for United Artists Records. . . . *Roberto Carlos*, *Beatles*, *Ellis Regina* and *Rolling Stones* are the top LP sellers this week. . . . *Frank Sinatra's* hit "Strangers in the Night"—top single in town—was released here on the Philips label. . . . Almost 1,500 compositions were complete in the International Song Festival scheduled by Rio's Tourism Department for October. Among the foreign stars invited by Secretary *Joao Paulo Rio Branco* are *Henry Mancini*, *Domenico Modugno*, *Duke Ellington*, *Maurice Jarre*, *Pedro Vargas* and *Darius Milhaud*.

SYLVIO TULLIO CARDOSO

TORONTO

Tower Records in the U. S. has snapped up the latest and best-yet single by the Ottawa-based *Staccato's*, "Let's Run Away," on Capitol here. And word is that Tower will also release "Nothin'" by Toronto's *Ugly Ducklings* from the Independent York Town label, early in October. . . . The partners in Toronto's major booking agency in the pop music field, the *Bigland Agency*, have split to go their separate ways. *President Ron Scribner* will retain *Bigland name*, for the present at least, and continue to operate from 1940 Yonge Street, while ex-partner *Tom Wilson*, formerly general manager and secretary-treasurer, forms his own company, the *Wilson agency*, at an

(Continued on page 32)



A TAKE-OFF ZZZINGLE!!!

'GREEN HORNET THEME' THE VENTURES

#323



ARGENTINA

*Denotes local origin

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|---|-------|--------|
| 1 | 4 | MONDAY, MONDAY— | The Mama's and the Papa's (RCA); Bobby Solo (CBS)—Relay | | |
| 2 | 1 | THESE BOOTS ARE MADE FOR WALKIN'—Nancy Sinatra (Music Hall); *Los Inn (CBS); *Cinty Li (Odeon) | | | |
| 3 | 3 | EL CONDUCTOR—Enrique Lynch (Disc Jockey); Henry Nelson (CBS); *Tito Alberti (Music Hall); *Los Molineros (DiskKorn)—Korn | | | |
| 4 | 2 | CALIFORNIA DREAMIN'—The Mama's and the Papa's (RCA); Ricard Anthony (Odeon); *Barbara & Dick (RCA); Bud Shank (LP) (Trova); Barry McGuire (LP) (RCA)—Relay | | | |
| 5 | 8 | STRANGERS IN THE NIGHT—Frank Sinatra (Music Hall); Bert Kaempfert (Polydor); *Sergio Mas (CBS); Hugo Santana (Ariel); *Elio Roca (Polydor); *Vicky (RCA)—Fermata | | | |
| 6 | 9 | LARA'S THEME FROM DR. ZHIVAGO—Al Korvin (Tonodisc); Las Cuerdas Cantantes (MGM); Los Brass Ring (RCA); Roger Williams (Music Hall); Ray Conniff (CBS); Maurice Jarre (MGM)—Neumann | | | |
| 7 | 5 | SE DE UN MUNDO MEJOR/SOLO—*Palito Ortega (RCA) | | | |
| 8 | 6 | ALINNE—*Juan Ramon (RCA); Franck Pourcel (Odeon); Juan Pablo (Neptune) | | | |
| 9 | 10 | NOVELISTA—The Beatles (Odeon)—Fermata | | | |
| 10 | 7 | JUANITA BANANA—The Peels (Microfon); Los Hills (Disc Jockey); Juan Montego (Mercury); *Mr. Trombone (CBS); Terry Scott (Music Hall); J. R. Covington (Odeon)—Fermata | | | |

BRITAIN

(Courtesy Record Retailer)

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|-------------------------------|-------|--------|
| 1 | 1 | YELLOW SUBMARINE— | Beatles (Parlophone)—Northern | | |
| 2 | 2 | GOD ONLY KNOWS—Beach Boys (Capitol)—Immediate | | | |
| 3 | 9 | ALL OR NOTHING—Small Faces (Decca)—Robbins | | | |
| 4 | 4 | THEY'RE COMING TO TAKE ME AWAY HA-HA—Napoleon XIV (Warner Bros.)—Copyright | | | |
| 5 | 3 | WITH A GIRL LIKE YOU—Trogs (Fontana)—Dick James | | | |
| 6 | 5 | MAMA—Dave Berry (Decca)—Francis, Day & Hunter | | | |
| 7 | 7 | VISIONS—Cliff Richard (Columbia)—Joaneline-Belinda | | | |
| 8 | 10 | TOO SOON TO KNOW—Acuff-Rose | | | |
| 9 | 10 | LOVERS OF THE WORLD—David & Jonathan (Columbia)—Mill | | | |
| 10 | 12 | SUMMER IN THE CITY—Lovin' Spoonful (Kama Sutra)—Faithful Virtue | | | |
| 11 | 13 | I SAW HER AGAIN—Mama's and the Papa's (RCA Victor)—Dick James | | | |
| 12 | 11 | HI-LILI-HI-LO—Alan Price Set (Decca)—Robbins | | | |
| 13 | 16 | JUST LIKE A WOMAN—Manfred Mann (Fontana)—Feldman | | | |
| 14 | 8 | THE MORE I SEE YOU—Chris Montez (Pye)— | | | |
| 15 | 14 | MORE THAN LOVE—Keith Dobb (Columbia)—Ken Prowse | | | |
| 16 | 6 | BLACK IS BLACK—Los Bravos (Decca)—Robert Mellin | | | |
| 17 | 22 | DISTANT DRUMS—Jim Reeves (RCA Victor)—Acuff-Rose | | | |
| 18 | 23 | GOT TO GET YOU INTO MY LIFE—Cliff Bennett (Parlophone)—Northern | | | |
| 19 | 29 | WORKING IN THE COAL MINE—Les Dorsey (Stateside)—Ardmore-Beechwood | | | |
| 20 | 18 | I WANT YOU—Bob Dylan (CBS)—Feldman | | | |
| 21 | 24 | AIN'T NO PROUD TO BEG—Temptations (Tamlamotown)—Belinda | | | |
| 22 | 26 | LOVING YOU IS SWEETER THAN EVER—Four Tops (Tamlamotown)—Jama, BMI | | | |
| 23 | 15 | OUT OF TIME—Chris Farlowe (Immediate)—Mirage | | | |
| 24 | 25 | BARFOOTIN'—Robert Parker (Island)—Island | | | |
| 25 | 32 | BIG TIME OPERATOR—Zoot Money (Columbia)—Germania | | | |

CANADA

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|------------------------------------|-------------------------------------|-------|--------|
| 1 | 1 | YELLOW SUBMARINE/ | Eleanor Rigby—Beatles (Capitol) | | |
| 2 | 2 | SUMMER IN THE CITY— | Lovin' Spoonful (Kama Sutra) | | |
| 3 | 3 | I COULDN'T LIVE WITHOUT YOUR LOVE— | Petula Clark (Warner Bros.) | | |
| 4 | 8 | BUS STOP—Hollies (Capitol) | | | |
| 5 | 9 | SUNNY—Bobby Hebb (Philips) | | | |
| 6 | — | SUNSHINE SUPERMAN— | Donovan (Epic) | | |
| 7 | 5 | SEE YOU IN SEPTEMBER— | Happenings (Quality) | | |
| 8 | — | MY HEART'S SYMPHONY— | Gary Lewis & the Playboys (Liberty) | | |
| 9 | 7 | THE JOKER WENT WILD— | Brian Hyland (Philips) | | |
| 10 | 10 | WITH A GIRL LIKE YOU— | Trogs (Fontana) | | |

CANADIAN RECORDS

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|-------------------------------------|----------------|-------|--------|
| 1 | 1 | I'M A LONER—Jaybees (RCA Victor) | | | |
| 2 | 2 | PLEASE FORGET HER— | Jury (Quality) | | |
| 3 | — | TURN HER DOWN—Barry Allen (Capitol) | | | |
| 4 | — | NOTHIN'—Ugly Ducklings (York Town) | | | |

EIRE

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|----------------------------|-------|--------|
| 1 | 4 | PRETTY BROWN EYES— | Drifters (Pye)—Palace | | |
| 2 | 2 | WITH A GIRL LIKE YOU— | Trogs (Fontana)—Dick James | | |
| 3 | 1 | MORE THAN YESTERDAY— | Gregory (Pye)—Acuff-Rose | | |
| 4 | 3 | THE TRAVELLING PEOPLE— | Johnstons (Pye)—Mecolico | | |
| 5 | 10 | VISIONS—Cliff Richard (Columbia)—Joaneline-Belinda | | | |
| 6 | 5 | BLACK IS BLACK—Los Bravos (Decca)—Mellin | | | |
| 7 | 7 | IT DOESN'T MATTER ANYMORE—Dixies (Pye)—Mellin | | | |
| 8 | 6 | GET AWAY—Georgie Fame (Columbia)—Gunnell | | | |
| 9 | — | YELLOW SUBMARINE/ELEANOR RIGBY—Beatles (Parlophone)—Northern Songs, Inc. | | | |
| 10 | — | MAMA—Dave Berry (Decca)—Francis, Day & Hunter | | | |

FRANCE

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|------|-------|--------|
| 1 | 1 | LOVE ME PLEASE LOVE ME—Michel Polnareff (A.Z.)—Meridian | | | |
| 2 | 4 | TON NON—Adamo (Voix de son Maitre)—Pathe Marconi | | | |
| 3 | 3 | QUELLE EST BELLE—Mireille Mathieu (Barclay)—Legrand | | | |
| 4 | — | ET MOI, ET MOI, ET MOI—Jacques Dutronc (Vogue)—Vogue International | | | |
| 5 | — | LE DESERTER—Les Sunlights (A.Z.)—Beuschler | | | |
| 6 | 10 | POURQUOI PAS NOUS—Line et Willy (A.Z.)—Meridian | | | |
| 7 | 2 | STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Champion et Roosevelt Music | | | |
| 8 | 6 | LES JOLIES COLONIES DE VACANCES—Pierre Perret (Vogue)—Nouvelles editions Barclay | | | |
| 9 | 8 | AMOUREUX DU MONDE—ENTER—Claude Francois (Philips)—AMI | | | |
| 10 | — | J'AI ENTENDU LA MER—Christophe (A.Z.)—E.P.O.C. | | | |

HOLLAND

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|--|-------|--------|
| 1 | 5 | WITH A GIRL LIKE YOU— | The Trogs (Fontana)—Ed. Leeds-Basart | | |
| 2 | 4 | SUMMER IN THE CITY— | The Lovin' Spoonful (Kama Sutra)—Ed. Melodia-Trident | | |
| 3 | 7 | BLACK IS BLACK—Los Bravos (Barclay) | | | |
| 4 | 1 | DANSE DE HELE NACHT MET NIJ—Karin Kent (Decca)—Ed. U.A. Music Nederland N.V. | | | |
| 5 | 2 | SUNNY AFTERNOON—The Kinks (Pye)—Ed. Belinda | | | |
| 6 | — | YELLOW SUBMARINE—The Beatles (Parlophone)—Ed. BMI | | | |
| 7 | 3 | BUS STOP—The Hollies (Parlophone)—Ed. Connelly-Basart | | | |
| 8 | — | I SAW HER AGAIN—The Mama's and the Papa's (RCA) | | | |

| | | |
|----|---|--|
| 9 | 9 | LADY JANE—Davis Garrick (Pye)—Ed. Essex-Basart |
| 10 | — | HI-LILI-HI-LO—The Alan Price Set (Decca) |

JAPAN

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|---------------------------|-------|--------|
| 1 | 1 | KOHKOTSU NO BLUES— | *Aoe Mina (Victor)—JASRAC | | |
| 2 | 2 | YOGIRI NO BOJO—*Jishihara Yuuho (Teichiku)—JASRAC | | | |
| 3 | 3 | OYOMENO OIDE—*Kayama Yuzo (Toshiba)—JASRAC | | | |
| 4 | 4 | GINZA BLUES—*K. Matsuo & Mahina Stars (Victor)—JASRAC | | | |
| 5 | 5 | AOI HITOMI—*J. Yoshikawa & Blue Comets (Columbia)—Seven Seas | | | |
| 6 | 9 | KOI TO NAMIDA NO TAIYOHU—*Hashi Yukio (Victor)—JASRAC | | | |
| 7 | 6 | HOSHI NO FLAMENCO—*Saizo Terohiko (Crown)—JASRAC | | | |
| 8 | — | YANAGASE BLUES—*Mikawa Kenichi (Crown)—JASRAC | | | |
| 9 | 7 | FUTARI NO SEKAI—*Jishihara Yuuho (Teichiku)—JASRAC | | | |
| 10 | 8 | YUHU WA AKAKU—*Kayama Yuzo (Toshiba)—JASRAC | | | |

MALAYSIA

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|-----------------------------|-------|--------|
| 1 | 1 | SUNNY AFTERNOON— | Kinks (Pye) | | |
| 2 | 3 | PAPERBACK WRITER— | Beatles (Parlophone) | | |
| 3 | 5 | I'LL BE YOUR MAN— | *Quests (Columbia) | | |
| 4 | 2 | DO IT RIGHT—*Trailers (Cosdel) | | | |
| 5 | 6 | BUS STOP—Hollies (Parlophone) | | | |
| 6 | — | BLACK IS BLACK—Los Bravos (Decca) | | | |
| 7 | 4 | MONDAY, MONDAY— | Mama's and the Papa's (RCA) | | |
| 8 | — | NOT RESPONSIBLE—Tom Jones (Decca) | | | |
| 9 | — | MAKING BELIEVE—*Naomi & the Boys (Philips) | | | |
| 10 | 9 | STRANGERS IN THE NIGHT—Frank Sinatra (Reprise) | | | |

NEW ZEALAND

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--|------|-------|--------|
| 1 | 1 | DAVDREEM—The Bollin' Spoozers | | | |
| 2 | 2 | RED RUBBER BALL—The Cyrkle | | | |
| 3 | 3 | RAIN—The Beatles | | | |
| 4 | 5 | PAINT IT, BLACK—The Rolling Stones | | | |
| 5 | 7 | DID YOU EVER HAVE TO MAKE UP YOUR MIND—The Lovin' Spoonful | | | |
| 6 | 4 | I AM A ROCK—Simon & Garfunkel | | | |
| 7 | 12 | WILD THING—The Trogs | | | |
| 8 | 6 | PRETTY FLAMINGO—Manfred Mann | | | |
| 9 | 15 | OSUS 17—The Four Seasons | | | |
| 10 | 8 | STRANGERS IN THE NIGHT—Frank Sinatra | | | |

NORWAY

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|---|---|-------|--------|
| 1 | 3 | YELLOW SUBMARINE— | Beatles (Parlophone)—Edition Lyche | | |
| 2 | 1 | SUNNY AFTERNOON— | Kinks (Pye)—Belinda | | |
| 3 | 2 | DID YOU EVER HAVE TO MAKE UP YOUR MIND— | Lovin' Spoonful (Kama Sutra)—Acuff-Rose | | |
| 4 | 7 | SUMMER IN THE CITY— | Lovin' Spoonful (Kama Sutra)—Acuff-Rose | | |
| 5 | 9 | WITH A GIRL LIKE YOU— | Trogs (Fontana) | | |
| 6 | 6 | MOT UKJENT STED— | *Vangards (Triola)—Bendiksen | | |
| 7 | 4 | BUS STOP—Hollies (Parlophone)—Reg Connolly | | | |
| 8 | 5 | STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Sweden Music | | | |
| 9 | — | JUST A LITTLE TEARDROP— | *Pussycats (Teen Beat) | | |
| 10 | — | REVOLVER (LP)—Beatles (Parlophone)—Edition Lyche | | | |

SINGAPORE

| This Week | Last Week | Week | Week | Title | Artist |
|-----------|-----------|--------------------------------|--------------------|-------|--------|
| 1 | 1 | DO IT RIGHT—*Trailers (Cosdel) | | | |
| 2 | 2 | OSUS 17—Four Seasons (Philips) | | | |
| 3 | 6 | LADY JANE—Davis Garrick (Pye) | | | |
| 4 | 4 | A PLACE IN THE SUN— | Shadows (Columbia) | | |

| | | | |
|---|---|-----------------------------------|--------------------|
| 5 | 7 | SIGN OF THE TIMES— | Petula Clark (Pye) |
| 6 | 8 | BLACK IS BLACK—Los Bravos (Decca) | |
| 7 | 9 | NEVER DIE—Mark Yun (Philips) | |

| | | |
|----|---|--|
| 8 | — | VISIONS—Cliff Richard (Columbia) |
| 9 | — | YOU CAN'T HURRY LOVE—Supremes (Motown) |
| 10 | 3 | PAPERBACK WRITER—Beatles (Parlophone) |

From The Music Capitals of the World

Continued from page 30

address to be announced soon. Most attractions are delaying signing exclusively with all for the present. Fred White Publicity and Promotion, previously affiliated with Bigland, is now operating independently in promotion, production and management.

Columbia Records of Canada has appointed attorney Michael Mitchell, a newcomer to the re-

IT'S NEW!
IT'S DIFFERENT!
IN FACT IT'S DELICIOUS!!!
"STRAWBERRY JAM"
 (Johnny Cowell)
 as recorded by the
 inimitable
AL HIRT
 (on RCA Victor 8925)
 Another Canadian Hit from
BMI CANADA LIMITED, TORONTO

cord industry, as business affairs manager. In addition to the company's legal work, he will be closely involved with business diversification projects and will handle publishing activities. . . . John Court of the Albert Grossman Management organization in New York was in Toronto late last month for recording sessions at Hallmark with Vanguards Ian and Sylvia, following a similar trip for sessions with United Artists' Gordon Lightfoot earlier in the month.

Columbia here has signed the Mersey Brothers, formerly with RCA Victor in the U. S., and their first release on Columbia sees them move out of the strictly pop bag into country-pop, with "Whistle on the River" and "Had to Fight," recorded in Nashville. The group, busy on the nightclub circuit, hails from Waterloo, Ont. . . . Little Caesar and the Consuls, who started the whole "Sloopy" thing, have switched from the independent Red Leaf label to Columbia, and their newie, "Mercy, Mr. Percy" is set for early release. . . . With their "Nothin'" still seeing lots of chart action, the independent York Town label follows up with "10:30 Train," by the Ugly Ducklings. . . . With a few legal kinks ironed out, the new single by the Rising Sons, "Annie Doesn't Live Here Anymore" will bow on the Columbia label rather than on York Town as originally announced.

The Montreal group, the Haunted, whose "1-2-3" was Quality's best selling Canadian disk a few months back strike again with "I Can Only Give You Everything" and "No More Lovin'." . . . The busy femme duo, the Allan Sisters, has a new one on Quality, "I'm In With the Downtown Crowd" and "Give It Up Girl." . . . Busy Toronto composer-conductor and Johnny Burt makes his disk debut on RCA Camden's "Dance to the Trombones" LP, after having been heard for years live, on radio and TV, commercials and the Johnny Burt and his orchestra recording for the Canadian Talent Library transcription service, not available to the public. The LP, which includes a couple of Burt compositions, is getting good reaction from middle-of-the-road radio. . . . The Toronto-based Liverpool Set is negotiating a recording contract with a major U. S. company, following expiry of their contract with Columbia in the U. S. after four weeks at the Roostertail in De-

troit, the group is now opening the new Downbeat A-Go-Go in Chicago, then heads back to the Riviera in Troy, N. Y., for four weeks.

The Hollies, whose "Bus Stop" is their biggest hit yet in Canada, make their first visit to these shores Oct. 8 and 9, Thanksgiving weekend in Canada, at Hidden Valley in the Muskoka resort area. Hidden Valley also presented Brian Hyland on Labor Day weekend (3) at the peak of the success of his "Joker Went Wild." . . . The Imperial Room of the Royal York Hotel, Toronto's poshest supper club, opens its season with Earl Grant (12-24) and follows with Tessie O'Shea (26-Oct. 8), the Ray Anthony Revue (Oct. 10-22), Enzo Stuarti (Oct. 24-Nov. 5), and the Mills Brothers (Nov. 7-19). Bookings for early in 1967 include Frankie Laine, Carmel Quinn, Nelson Eddy and Gale Sherwood. Moxie Whitney and His Orchestra celebrate their 17th season in the Imperial Room.

The Elmwood Casino, Windsor, Ont., continues to offer the biggest names in entertainment with Sammy Davis in for two weeks (13-24) and other artists booked for this season to include Nancy Wilson, Jack Jones, Jimmy Durante, the King Sisters. . . . Count Basie does a one-night stand at Toronto's Casa Loma (21).

KIT MORGAN

WELLINGTON, N. Z.

Promotion manager of Peak Records here, Jacqueline Clegg, has arranged that the "Lara's Theme" in the Al Korvin version is to be played in all theaters where the "Doctor Zhivago" film plays. . . . The first Vanguard label single play release in this country, Joan Baez' "Swallow Song" is earning sales for distributors Philips. ESP-Disk in New York has evinced interest in the work of local folk singer Val Murphy. Ideas have been suggested to HMV label here to capture a market in the U. S. for the artist.

Judging has been completed in the selection of the Top 10 for 1966 Golden Disc Award. There were 70 entries consisting of 10 newly produced platters. The 10 now await the voting for the award. . . . Surprise seller of the year has been Mercury's pressing of "Carousel Waltz" with Frederick Fennell and the London Pops Orchestra. . . . Initial release of the Cyrkle group's "Red Rubber Ball," is earning lots of air play here. The group is the brain child of Nempeter Artists Limited, which involves Brian Epstein and John Lennon. . . . Part of the theme of latest Philips promotion drive is Lights, Action, Music punch line. On display throughout the country in bins and on the newsheets are the big show albums.

The CBS label is featured in "Daddy of Them All," "Color Me Bamba" with Barbra Streisand and Johnny Burt makes his disk debut on RCA Camden's "Dance to the Trombones" LP, after having been heard for years live, on radio and TV, commercials and the Johnny Burt and his orchestra recording for the Canadian Talent Library transcription service, not available to the public. The LP, which includes a couple of Burt compositions, is getting good reaction from middle-of-the-road radio. . . . The Toronto-based Liverpool Set is negotiating a recording contract with a major U. S. company, following expiry of their contract with Columbia in the U. S. after four weeks at the Roostertail in De-

JOHN P. MONAGHAN

His new single
is on Pacific Jazz.

SECRET LOVE

b/w Hallelujah, I Love Her So #88130

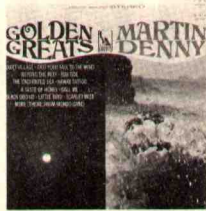
Richard
'Groove'
Holmes





SOUNDTRACK SPOTLIGHT
HOW TO STEAL A MILLION
 Soundtrack. 20th Century-Fox TFM 4183 (M)

The William Wyler-directed film, which opened in Radio City last month, has been a box-office success, and there's no reason why the soundtrack album shouldn't be. Johnny Williams has written a sophisticated and melodic score, with a Gallic touch. "Two Lovers," with lyrics by Leslie Bricusse, a pleasant ballad, has singles possibilities.



POP SPOTLIGHT
GOLDEN GREATS
 Martin Denny. Liberty LRP 3467 (M); LST 7467 (S)

Featuring his best sellers, "Quiet Village," "Beyond the Reef," and "Hawaiian Tattoo," the album is the epitome of Denny's unique instrumental styles. The recent hits "A Taste of Honey" and "Call Me," offered in his island-style arrangements, are standouts.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

SOUNDTRACK SPECIAL
MERIT

A MAN CALLED ADAM
 Soundtrack. Reprise R 6180 (M); RS 6180 (S)

The soundtrack album should get pretty fair mileage from good vocal performances from Sammy Davis Jr., Mel Tormé and Louis Armstrong, and some top-notch trumpet playing from Nat Adderley. There's enough marquee value from these four to give the album a fair start.

SOUNDTRACK SPECIAL
MERIT

C'MON, LET'S LIKE A LITTLE
 Soundtrack. Liberty LRP 3430 (M); LST 7430 (S)

The combination of Bobby Vee, Jackie DeShannon, Eddie Hodges and the Pair should provide full polling power for the teenagers. They all perform on the soundtrack. It's standard teen fare and in the commercial groove.

(Continued on page 39)

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP'S

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

THE OUTSIDERS #2 . . .

Capitol T 2568 (M); ST 2568 (S); (300-02568-3; 300-02568-5)

WILD IS THE WIND . . .

Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S); (740-20207-3; 740-60207-5)

MOVIE GREATS OF THE '60'S . . .

Connie Francis, MGM E 4382 (M); SE 4382 (S); (660-04382-3; 660-04382-5)

JEFFERSON AIRPLANE TAKES OFF! . . .

RCA Victor LPM 3584 (M); LSP 3584 (S); (775-03584-3; 775-03584-5)

WILD THINGS! . . .

The Ventures, Delton BLP 2047 (M); BST 8047 (S); (425-02047-3; 425-08047-5)

LIL' RED RIDING HOOD . . .

Sam the Sham & the Pharaohs, MGM E 4407 (M); SE 4407 (S); (660-04407-3; 660-04407-5)

FAITHFULL FOREVER . . .

Marianne Faithfull, London LL 3482 (M); PS 482 (S); (640-03482-3; 640-00482-5)

RIGHT FROM THE HEART . . .

Jimmy Roselli, United Artists UAL 3529 (M); UAS 6529 (S); (875-03529-3; 875-06529-5)

TELL IT LIKE IT IS . . .

Richard (Groove) Holmes, Pacific Jazz PJ 10105 (M); ST 20105 (S); (720-10105-3; 720-20105-5)

THE ITALIAN ALBUM . . .

Jimmy Roselli, United Artists UAL 3544 (M); UAS 6544 (S); (875-03544-3; 875-06544-5)

THE CLASSIC ROY ORBISON . . .

MGM E 4379 (M); SE 4379 (S); (660-04379-3; 660-04379-5)

BIM! BAM! BOOM! . . .

Percy Faith, Columbia CL 2529 (M); CS 9329 (S); (350-02529-3; 350-09329-5)

THE LOVIN' SPOONFUL IN WOODY ALLEN'S "WHAT'S UP, TIGER LILY?" . . .

Soundtrack, Kama Sutra KLP 8053 (M); KLPS 8053 (S); (603-08053-3; 603-08053-5)

THE UNFORGETTABLE NAT COLE SINGS THE GREAT SONGS . . .

Capitol T 2558 (M); ST 2558 (S); (300-02558-3; 300-02558-5)

RAY'S MOODS . . .

Ray Charles, ABC ABC 550 (M); ABCS 550 (S); (105-00550-3; 105-00550-5)

EL MÁS RECIENTE Y SENSACIONAL ÁLBUM DE NANCY AMES.

NANCY AMES
LATIN PULSE
 LA SOMBRA DE TU SONRISA
 ESE BESO
 PERDONAME MI VIDA
 EL DIA QUE ME QUIERAS
 MICHEL AYER
 UN GUSTO A MIEL
 CARCARA 1-2-3
 DIMELO
 SONG IN SPANISH



But you don't really have to know the language. Just listen!

LN 24189/BN 26189 Stereo



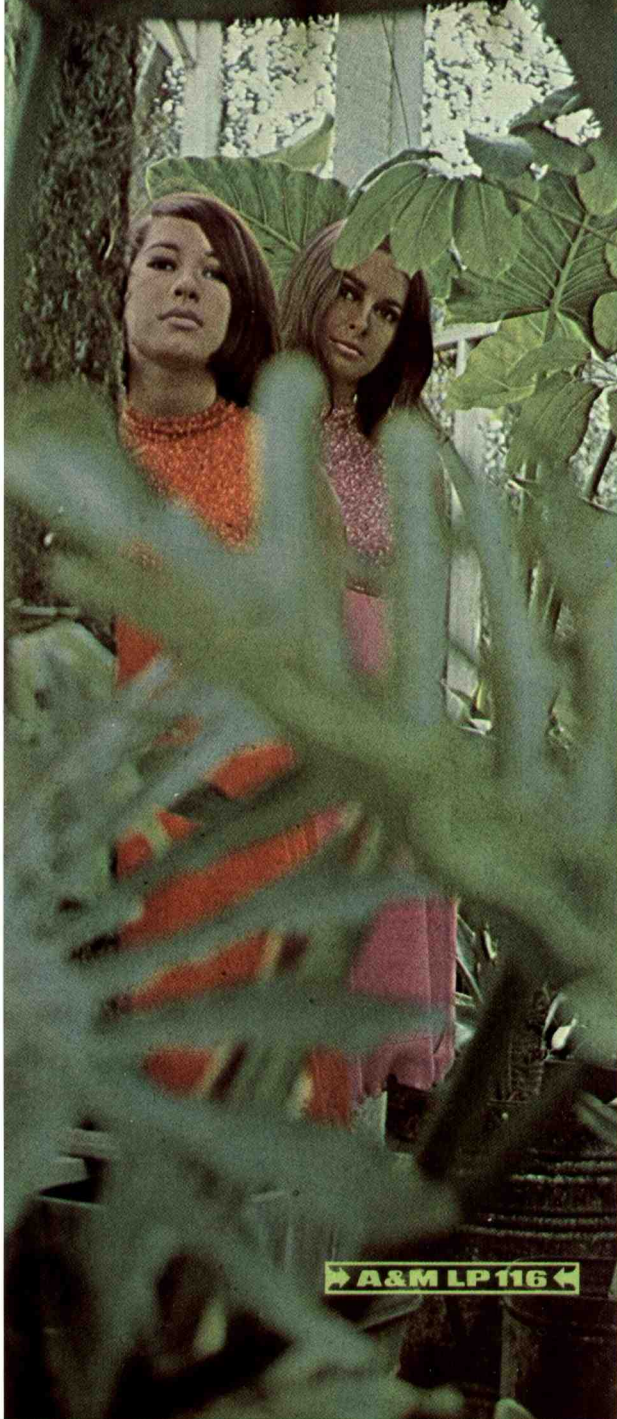
AVAILABLE
WHEREVER
BETTER
RECORDS
ARE SOLD!



ENTS

BRASIL '66

→ A&M SP 4116 ←



→ A&M LP 116 ←

CHE
AMOPHON

phony No. 1; Berlin Phil-
hum); 39131 (M), 139131 (S)
rres No. 1120; Tamas
7 (M), 136487 (S)
) and Dephne—Agnes Ciebel/
r-Dieskau/Berlin Phil. Orch.
) 39153 (M), 139153 (S)
ntführung Aus Edem Serail/
Bastienne; 39213/15 (M)
)

ND

Ronnie Dove Sings the Hits
006 (M), SD 5006 (S)

IN

den Greats; BLP 2048 (M),
l)
d Things; BLP 2047 (M),

This is Mike Minor; DLP
750 (S)
Live at the Riverboat; DLP
728 (S)
race—New Sounds; DLP 3755
'55 (S)
45; Soft Soul; DLP 3752 (M),
i)

This is Jo Stafford; DLP
P 25745 (S)
; A Master at Work; DLP
P 25730 (S)

The Versatile Carmel Quinn;
), DLP 25747 (S)

TOOD; Chanson D'Amour—The
& Doty Todd; (M) DLP 3742,
i)

The Joker is Wilde; DLP
P 25753 (S)
Happiness is—Milt Herth at
mond "H" Organ; DLP 3756
'56 (S)

TRIO; Split Decision; DLP
P 25749 (S)

continued on page 42)

al
Poll
stars
Vote



HUTCHERSON

BLP 4198/BST 84198



JUNG

BLP 4221/BST 84221

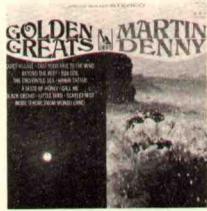
NOTE
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ALBUM REVIEWS



SOUNDTRACK SPOTLIGHT
HOW TO STEAL A MILLION
 Soundtrack. 20th Century-Fox
 TFM 4183 (M)

The William Wyler-directed film, which opened in Radio City last month, has been a box-office success, and there's no reason why the soundtrack album shouldn't be. Johnny Williams has written a sophisticated and melodic score, with a Gallic touch. "Two Lovers," with lyrics by Leslie Bricusse, a pleasant ballad, has singles possibilities.



POP SPOTLIGHT
GOLDEN GREATS
 Martin Denny. Liberty LRP
 3467 (M); LST 7467 (S)

Featuring his best sellers, "Quiet Village," "Beyond the Reef," and "Hawaiian Tattoo," the album is the epitome of Denny's unique instrumental styles. The recent hits "A Taste of Honey" and "Call Me," offered in his island-style arrangements, are standouts.

NEW AC

★ NATIONAL BREAKOUT

NO NATIONAL BREAKOUT
 THIS WEEK

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top have been reported getting strong sales action in major markets.

THE OUTSIDERS #2 . . .

Capitol T 2568 (M); ST 2568 (S) (300-025 300-02568-5)

WILD IS THE WIND . . .

Nina Simone, Philips PHM 200-207 (M); PHS (740-20207-3; 740-60207-5)

MOVIE GREATS OF THE '60

Connie Francis, MGM E 4382 (M); SE 4382 (660-04382-3; 660-04382-5)

JEFFERSON AIRPLANE TAKE OFF! . . .

RCA Victor LPM 3584 (M); LSP 3584 (S) (775-03584-5)

WILD THINGS! . . .

The Ventures, Dolton BLP 2047 (M); BST B (425-02047-3; 425-08047-5)

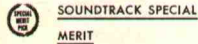
LIL' RED RIDING HOOD . . .

Sam the Sham & the Pharaohs, MGM E 4 4407 (S) (660-04407-3; 660-04407-5)



SPECIAL MERIT PICKS

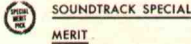
Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.



A MAN CALLED ADAM

Soundtrack. Reprise R 6180 (M); RS 6180 (S)

The soundtrack album should get pretty fair mileage from good vocal performances from Sammy Davis Jr., Mel Torme and Louis Armstrong, and some top-notch trumpet playing from Nat Adderley. There's enough merquise value from these four to give the album a fair start.



C'MON, LET'S LIKE A LITTLE

Soundtrack. Liberty LRP 3430 (M); LST 7430 (S)

The combination of Bobby Vee, Jackie DeShannon, Eddie Hodges and the Pair should provide full pulling power for the teenagers. They all perform on the soundtrack. It's standard teen fare and in the commercial groove.

(Continued on page 39)

EL MÁS RECIENTE SENSACIONAL Á NANCY

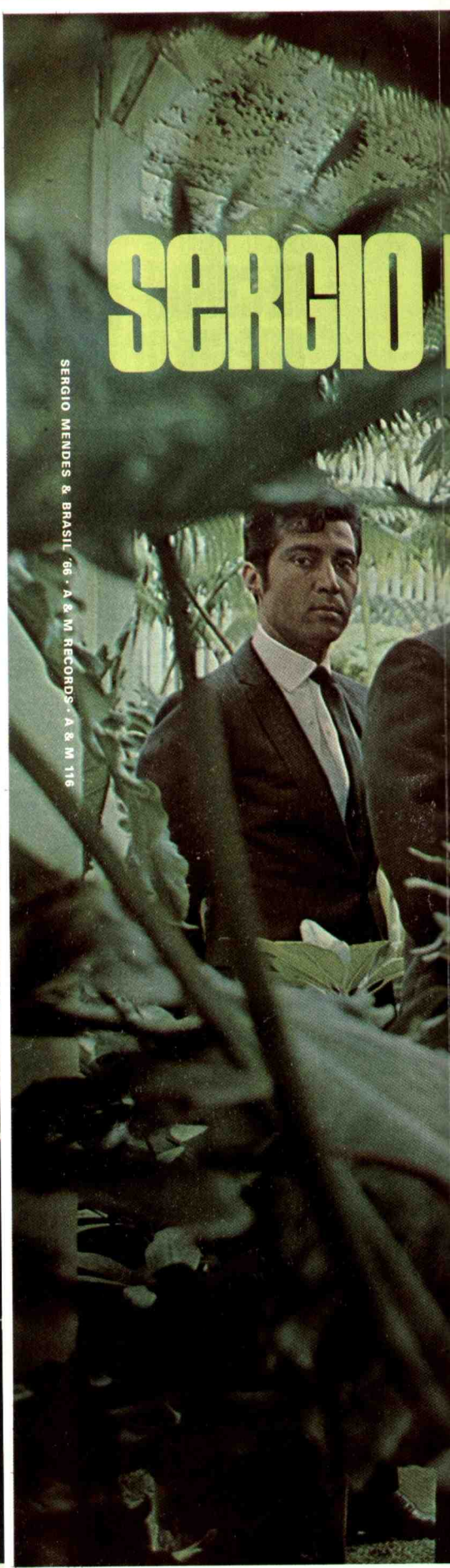
**NANCY AMES
 LATIN PULSE**

LA SOMBRA DE TU SONRISA
 ESE BESO
 PERDONAME MI VIDA
 EL DIA QUE ME QUIERAS
 MICHEL AYER
 UN GUSTO A MIEL
 CARCARA 1-2-3
 DIMELO
 SONG IN SPANISH



But you don't really have to know

LN 24189/BN 26189 Stereo



SERGIO MENDES & BRASIL '66 - A & M RECORDS - A & M 116

STEREO

A&M SP4116

HERB ALPERT PRESENTS

MENDES & BRASIL '66



A&M LP 116

CHE AMOPHON

Symphony No. 1; Berlin Phil-
harmonic; 39131 (M), 139131 (S)
Symphony No. 11-20; Tamas
7 (M), 136487 (S)
Symphony No. 11-20; Tamas
(M), 136487 (S) and Dephne-Agnes Ciebel/
Orchestra/Dieskau/Berlin Phil. Orch.
; 39153 (M), 139153 (S)
Symphony No. 11-20; Tamas
7 (M), 136487 (S) and Dephne-Agnes Ciebel/
Orchestra/Dieskau/Berlin Phil. Orch.
; 39153 (M), 139153 (S)

IND
Ronnie Dove Sings the Hits
006 (M), SD 5006 (S)

IN
The Best of the Greats; BLP 2048 (M),
1) 2048 (S)
The Best of the Greats; BLP 2047 (M),
1) 2047 (S)

This is Mike Minor; DLP
750 (S)
Live at the Riverboat; DLP
728 (S)
The New Sounds; DLP 3755
55 (S)
55; Soft Soul; DLP 3752 (M,
1)
This is Jo Stafford; DLP
P 25745 (S)
A Master at Work; DLP
P 25730 (S)
The Versatile Carmel Quinn;
, DLP 25747 (S)
TODD: Chanson D'Amour—The
& Doty Todd; (M) DLP 3742,
(S)
The Joker is Wilde; DLP
P 25753 (S)
Happiness is—Milt Herth at
the Organ; (M) DLP 3756
'56 (S)
TRIO: Split Decision; DLP
P 25749 (S)
continued on page 42)

al Poll stars Vote



HUTCHERSON
BLP 4198/BST 84198



JUNG
BLP 4221/BST 84221

NOTE
ST., N.Y. 23, N.Y.



SOUNDTRACK

HOW TO STEAL

Soundtrack. 20
TFM 4183 (M)
The William Wyler-directed
opened in Radio City last
a box-office success, and f
why the soundtrack albu
Johnny Williams has writte
and melodic score, with
"Two Lovers," with lyric
cusse, a pleasant ballad, f
billies.

SPECIAL MERIT PICK

Special Merit Picks are new
could have commercial succ

SOUNDTRACK

A MAN CALLED ADAM

Soundtrack. Reprise R
6180 (S)

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from Sammy Davis Jr., Mel
Armstrong, and some to
playing from Nat Adderley.
marquee value from these
album a fair start.

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ALBUM REVIEWS

Continued from page 34

POP SPECIAL MERIT

WHEATLY THERE

et Baker: World Pacific WP 1847 (M); PS 21847 (S)

arranger Harry Betts and Julian Lee have Baker's mellow-sounding flugelhorn with exceptional high string backings. With such smash hits as "I Left My Heart in San Francisco," "Strangers on the Street" and "You're My Soul and Inspiration," the package should get profitable attention at the retail level.

POP SPECIAL MERIT

INGIN'

the Ramsey Lewis Trio. Cadet LP 771 (M); LPS 771 (S)

session was nearly 10 years ago, and the album was first released as "Ramsey Lewis and His Gentlemen of Swing" on its parent label of Cadet. But it's so potent stuff, with Lewis' jazzy treatments of "I'll Remember April," "Carmen," "Meri Bist Du Schoen" and "My Funny Valentine."

POP SPECIAL MERIT

THE STONES JAZZ

the Pass. World Pacific WP 1854 (M); PS 21854 (S)

Pass adds a polished, nightclub-jazz and to 12 Rolling Stone numbers, making it an exciting, upbeat package destined to top sales in both the jazz and pop charts. Hats off to arranger Bob Florence an outstanding, imaginative job.

COUNTRY SPECIAL MERIT

THE MAN WITH A MILLION FRIENDS

Texas Tyler. Starday SLP 379 (M)

is one of the most commercial products of Starday Records in some while—a new collection of tunes by T. Texas Tyler, including "Injun Joe," his old hit "Morning Glory," and a very good "My Talk About Living" which has single potential. Dealers will find this a bonus sales item if it gets radio exposure.

COUNTRY SPECIAL MERIT

STATESIDE

Bill Tillis. Kapp KL 1493 (M); KS 3493 (S)

vocalist features his hit "Stateside" in his collection of "fills-style" tunes. Along with his own composition "Wine and String Memories," the Kapp recording staff offers Bill Anderson's "I Love You So."

JAZZ SPECIAL MERIT

THE TENDER GENDER

Kenny Burrell Quartet. Cadet LP 772 (M); LPS 772 (S)

rell's expressive guitar takes us on a through five of his own compositions on some great standards. "Girl Talk" and "People" get the dreamy treatment, while "other-in-law" and "Hot Bossa" swing, and the album should impress both jazz and buyers.

JAZZ SPECIAL MERIT

TERMODULATION

Evans & Jim Hall. Verve V 8655 (M); V6-8655 (S)

ometimes introspective, sometimes swinging, Evans (piano) and Hall (guitar) are a duo of exceptional finesse. They have a magic that spells solid appeal in jazz circles and can convert many an easy-listening pop

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LPs are listed under their respective categories.

JAZZ SPECIAL MERIT

EXOTICA 1970

Kokee Band. Solid State SS 18004 (S)

A festival of sound, without gimmicks . . . beautifully engineered to sound true and natural. This is a first album for this Polynesian, Latin-jazz band playing a fine batch of standards. There is no personnel listing, but they're all great players. Instrumentation is large on percussion with a swinging trombone section, and a few added surprises.

★★★★
FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stop and rack jobbers handling that category.

POPULAR

THE GRASS ROOTS
Dunhill D 50011 (M); DS 50011 (S)

MATT MONRO'S BEST
Liberty LRP 3459 (M); LST 7459 (S)

THAT COUNTRY FEELING
The Mills Brothers. Dot DLP 3744 (M); DLP 25744 (S)

JEFFERSON AIRPLANE TAKES OFF
RCA Victor LPM 3584 (M); LSP 3584 (S)

THE SONG'S BEEN SUNG
Tony Terran. Imperial LP 9317 (M); LP 12317 (S)

RAGTIME PIANO MAN
Johnny Maddox. Dot DLP 3739 (M); DLP 25739 (S)

MUSIC FROM THE TV SERIES THE SAINT
Edwin Astley and His Ork. RCA Victor. LPM 3631 (M); LSP 3631 (S)

MUSIC FROM THE TV SERIES SECRET AGENT
Edwin Astley and His Ork. RCA Victor LPM 3630 (M); LSP 3630 (S)

BAMBUCO MOVES IN
Panchito Purcell and his Bambuco Players. Columbia CL 2543 (M); CS 9343 (S)

LOW PRICE POPULAR
EASY TO LOVE AND OTHER FAVORITES
Frankie Carle. RCA Camden CAL 987 (M); CAS 987(e) (S)

COUNTRY

THE TALL 12, VOL. 2
Starday SLP 391 (M)

COUNTRY SWEETHEARTS (2-12)" LP's
Various Artists. Starday SLP 8-385 (M)

THUNDER ON THE ROAD
Various Artists. Starday SLP 386 (M)

LOW PRICE COUNTRY
THE MEN IN A COUNTRY GIRL'S HEART
Various Artists. RCA Camden CAL 984 (M); CAS 984(e) (S)

JAZZ

SOUL IN THE NIGHT
Sonny Sitt/Bunky Green. Cadet LP 770 (M); LPS 770 (S)

HOLD ON!
Billy Larkin and the Delegates. World Pacific WP 1850 (M); WPS 21850 (S)

RHYTHM & BLUES

SEARCHING FOR MY LOVE
Bobby Moore and the Rhythm Aces. Checker LP 3000 (M); LPS 3000 (S)

RELIGIOUS

THAT BEAUTIFUL LAND
Red Ellis, Roy, Evert & Blaine. Pathway PLP 157 (M)

INTERNATIONAL

SOMEWHERE, MY LOVE
Franck Pourcel. Imperial LP 9326 (M); LP 12326 (S)

SEE ALBUM REVIEWS ON BACK COVER

New Album Releases

ANGEL

HAYDN: Symphony No. 104 in D ("London") Symphony No. 88 in G/The New Philharmonia Orch. (Klemperer) 36346, S 36346
THE GENIUS OF PUCCINI: Various artists/Madam Butterfly-Tosca-Turandot-La Boheme BL-3683, SBL-3683 (36366-36367) (S 36366-36367)
POULENC: "Four Song Cycles"—Soloists and Orch. de la Societe des Concerts du Conservatoire, (Preter) 36370, S 36370
SCHUBERT: Symphony No. 5 in D Flat Major, D. 485
MOZART: Symphony No. 40/The Moscow Chamber Orch. (Barshai) 36371, S 36371
CHRISTOPHER MARLOWE: The Tragical History of Dr. Faustus (Richard Burton) The Oxford Dramatic Society 36378, S 36378

ARCE

JOSEF LEVINNE: The Golden Age of Piano Virtuosity—Record 1 DA 41 (M)

BANG

THE MCCOYS—BLP 213 (M), BLP5 213 (S)

CAPITOL

GORDON MACRAE: If She Walked Into My Life, T-2578, ST-2578
WAYNE NEWTON: The Old Rugged Cross; T-2563, ST-2563
GEORGE SHEARING: That Fresh Feeling; T-2567, ST-2567
NORRIE PARAMOR: In Tokyo-In Love; T-2526, ST-2526
THE ART REYNOLDS SINGERS: Tellin' It Like It Is; T-2534, ST-2534
HANK THOMPSON AND THE BRAZOS VALLEY BOYS: Breakin' the Rules; T-2575, ST-2575
RED SIMPSON: The Man Behind the Badge; T-2569, ST-2569
THE BEST OF BOBBY DARIN: T-2571, ST-2571
ALFRED APAKA'S GREATEST HITS, VOL. 2: T-2572, ST-2572
WENLEY EDWARDS: Best from the Beach at Waikiki; T-2573, ST-2573
THE BEST OF THE LETTERMANS: T-2554, ST-2554
AL TIJUNGA: Al Tijunga and his Jewish Brass; T-2596, ST-2596

CAPITOL OF THE WORLD

GABRIELA: T-10446, ST-10446
MARIACHI ORO Y PLATA: Mexico Lindo; T-10449, ST-10449

CHESS

HERB LANCE: The Comeback; LP 1506 (M), LPS 1506 (S)

CHOICE

CLEVELAND GRAVES: Soul of the Organ; MG 519 (M)

COLUMBIA

CHAD & JEREMY: Distant Shores; CL 2564 (M), CS 9364 (S)
STEVE LAWRENCE: Steve Lawrence Sings of Love and Sad Young Men CL 2540 (M), CS 9340 (S)
NEW CHRISTY MINSTRELS: New Kick; CL 2542 (M), CS 9342 (S)

CROSSROADS

BACH: Harpsichord Concertos Nos. 1 & 2; Susannah Ruzickova; Prague Chamber Orch. (Lehel); 22 16 0027 (M), 22 16 0028 (S)
BACH: Violin Concertos 1 & 2/Concerto in D Minor for Two Violins Suk/Jasek; Prague Symphony (Smetacek); 22 16 0037 (M), 22 16 0038 (S)
BETHOVEN: Archduke Trio—Suk Trio; 22 16 0021 (M), 22 16 0022 (S)
BRAMMS: Complete Liebeslieder Waltzes—Prague Madrigal Singers/Stephan-Hurnik 22 16 0001 (M), 22 16 0002 (S)
BRAMMS: Two Cello Sonatas—Navarra-Holec; 22 16 0025 (M), 22 16 0026 (S)
HAYDN: Symphony No. 73/Symphony No. 96; Prague Chamber Orch. 22 16 0031 (M), 22 16 0032 (S)
HONEGER: Symphony No. 2 "For Strings"/Symphony No. 8 "Liturgical" Czech Phil-

CAPITOL OF THE WORLD

GABRIELA: T-10446, ST-10446
MARIACHI ORO Y PLATA: Mexico Lindo; T-10449, ST-10449

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HONEGER: Symphony No. 2 "For Strings"/Symphony No. 8 "Liturgical" Czech Phil-

THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

CLASSICAL

CHOPIN NOCTURNES, VOL. II
Ivan Moravec. Connaisseur Society CM 1165 (M); CS 1065 (S)
CHOPIN NOCTURNES, VOL. I
Ivan Moravec. Connaisseur Society CM 1065 (M); CS 1065 (S)

JAZZ

THE COMEBACK
Herb Lance. Chess LP 1506 (M); LPS 1506 (S)

FOLK

THE HAMMER DOLCIMER PLAYED BY CHET PARKER
Folkways FA 2381 (M)

INTERNATIONAL

ALGERIAN BERBER MUSIC
Folkways FE 4341 (M)

SPOKEN WORD

THE LYREBIRD, A DOCUMENTARY STUDY OF ITS SOUNDS
K. C. Halafout & Peter Bruce. Folkways FX 6116 (M)

DEUTSCHE GRAMMOPHON

BRUCKNER: Symphony No. 1; Berlin Philharmonic (Jochum); 39131 (M), 139131 (S)
CHOPIN: Nocturnes No. 11-20; Tamas Vasary; 37487 (M), 136487 (S)
HANDEL: Appolo and Daphne—Agnes Cielbe/Diedrich Fisher-Dieskau/Berlin Phil. Orch. (Weissenborn); 39153 (M), 139153 (S)
MOZART: Die Entfuhrung Aus Edem Serail/Bastian Und Bastienne; 39213/15 (M), 139213/15 (S)

DIAMOND

RONNIE DOVE: Ronnie Dove Sings the Hits for You; D 5006 (M), S 5006 (S)

DOLTON

VIC DANA: Golden Greats; BLP 2048 (M), BST 6048 (M)
VENTURES: Wild Things!; BLP 2047 (M), BST 6047 (S)

DOT

MIKE MINOR: This is Mike Minor; DLP 3750, DLP 25750 (S)
HARRY JAMES: Live at the Riverboat; DLP 3728, DLP 25728 (S)
LIBERACE: Liberace—New Sounds; DLP 3755 (M), DLP 25755 (S)
GORDON JENKINS: Soft Soul; DLP 3752 (M), DLP 25752 (S)
JO STAFFORD: This is Jo Stafford; DLP 3745 (M), DLP 25745 (S)
MAC WISEMAN: A Master at Work; DLP 3750 (M), DLP 25750 (S)
CARMEL QUINN: The Versatile Carmel Quinn; DLP 3747 (M), DLP 25747 (S)
ART & DOTTY TODD: Chanson D'Amour—The Voices of Art & Dotty Todd; (M) DLP 3742, DLP 25742 (S)
LARRY WILDE: The Joker is Wilde; DLP 3753 (M), DLP 25753 (S)
MILT HERTH: Happiness Is—Milt Herth at the New Hammond "HF" Organ; DLP 3756 (M), DLP 25756 (S)
KARL BOXER TRIO: Split Decision; DLP 3749 (M), SLP 25749 (S)

PROKOFIEV

QUARTET NO. 1
SHOSTAKOVICH: Quartet No. 3; Smetana Quartet; 22 16 0017 (M), 22 16 0018 (S)
REICHA: Symphony in E-Flat Major
VORISEK: Symphony in D Major; Prague Chamber Orch.; 22 16 0007 (M), 22 16 0008 (S)
SCHUBERT: Trout Quartet/Trout & Quartet No. 12 in C Minor Panenka/Posta Smetana Quartet; 22 16 0029 (M), 22 16 0030 (S)
SMETANA: Ma Vlast; Czech Philharmonic Orch. (Ancerl) 22 16 0001 (M), 22 16 0002 (S)
VICTORIA SVIHLIKOVA: Stamitz Orchestral Trios-Czech Philharmonic (Munchlinger); 22 16 0005 (M), 22 16 0006 (S)
VEJVANSKY: Works for Trumpets, Organ & Orchestra—Prague Wind Ensemble/Prague Symphony (Pescik); 22 16 0033 (M), 22 16 0034 (S)

SHOSTAKOVICH

QUARTET NO. 3; Smetana Quartet; 22 16 0017 (M), 22 16 0018 (S)

REICHA

SYMPHONY IN E-FLAT MAJOR

VORISEK

SYMPHONY IN D MAJOR; Prague Chamber Orch.; 22 16 0007 (M), 22 16 0008 (S)

SCHUBERT

TROUT QUARTET/TROUT & QUARTET NO. 12 IN C MINOR PANENKA/POSTA SMETANA QUARTET; 22 16 0029 (M), 22 16 0030 (S)

SMETANA

MA VLAST; Czech Philharmonic Orch. (Ancerl) 22 16 0001 (M), 22 16 0002 (S)

VICTORIA SVIHLIKOVA

STAMITZ ORCHESTRAL TRIOS-CZECH PHILHARMONIC (MUNCHLINGER); 22 16 0005 (M), 22 16 0006 (S)

VEJVANSKY

WORKS FOR TRUMPETS, ORGAN & ORCHESTRA—PRAGUE WIND ENSEMBLE/PRAGUE SYMPHONY (PESKIC); 22 16 0033 (M), 22 16 0034 (S)

Down Beat's International Jazz Critics Poll Picks The Stars On Blue Note

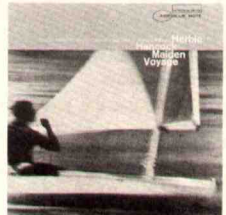
record of the year



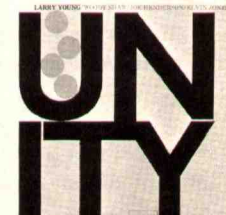
AT THE "GOLDEN CIRCLE"
ORNETTE COLEMAN
BLP 4224/BST 84224



DIALOGUE
BOBBY HUTCHERSON
BLP 4198/BST 84198



MAIDEN VOYAGE
HERBIE HANCOCK
BLP 4195/BST 84195



UNITY
LARRY YOUNG
BLP 4221/BST 84221

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BLUE NOTE
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BLUE NOTE
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TOP 100's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

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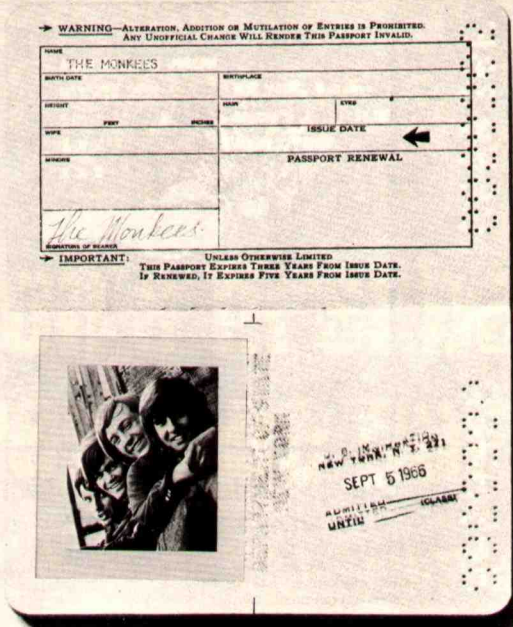
Table with columns: This Week, Last Week, TITLE-Artist, Label & No. (EOP Mono & Stereo No.), Why on Chart, and Chart position. Includes entries like REVOLVER, DR. ZHIVAGO, WHAT NOW MY LOVE, SOMEWHERE MY LOVE, THE SOUND OF MUSIC, STRANGERS IN THE NIGHT, YESTERDAY AND TODAY, WHIPPED CREAM AND OTHER DELIGHTS, IF YOU CAN BELIEVE YOUR EYES AND EARS, BEST OF BEACH BOYS, VOL. I, BLONDE ON BLONDE, GOING PLACES, AFTERMATH, WONDERFULNESS, PARADISE HAWAIIAN STYLE, GETTIN' READY, LOU RAWLS LIVE!, BIG HITS (High Tide and Green Grass), THE BEST OF THE ANIMALS, COLOR ME BARBRA, MIDNIGHT RIVER, BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?, DISTANT DRUMS, I'LL REMEMBER YOU, SINATRA AT THE SANDS, THE IMPOSSIBLE DREAM, SPANISH EYES, THE SHADOW OF YOUR SMILE, MAME, SOUTH OF THE BORDER, RUBBER SOUL, WHY IS THERE AIR?, MORE I SEE YOU/CALL ME, PET SOUNDS, THE LONELY BULL, THE YOUNG RASCALS, BOOTS, SEPTEMBER OF MY YEARS, STRANGERS IN THE NIGHT, CRYING TIME, THE SHADOW OF YOUR SMILE, A TOUCH OF TODAY, DON'T GO TO STRANGERS, UP TIGHT, SOUL AND INSPIRATION, THE BEST OF HERMAN'S HERMITS, THE LAST WORD IN LONESOME, THE KINKS GREATEST HITS, WHEN A MAN LOVES A WOMAN, MARY POPPINS.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No. (EOP Mono & Stereo No.), Why on Chart, and Chart position. Includes entries like ANIMALIZATION, HOLD ON! I'M COMIN', MY FAIR LADY, SOUNDS OF SILENCE, THE PETER, PAUL & MARY ALBUM, FIDDLER ON THE ROOF, I STARTED OUT AS A CHILD, THE DAVE CLARK'S FIVE'S GREATEST HITS, FIFTH DIMENSION, TIJUANA BRASS, THE LONELY THINGS, HANKY PANKY, DIRTY WATER, GO WITH THE VENTURES, DO YOU BELIEVE IN MAGIC, THE MOVIE SONG ALBUM, THE "POP" GOES COUNTRY, RED RUBBER BALL, UP WITH PEOPLE, JOHN GARY SINGS YOUR ALL-TIME COUNTRY FAVORITES, JUST LIKE US, THE BEST OF PETER & GORDON, A NEW SONG FOR YOUNG LOVE, BALLADS OF THE GREEN BERTS, BORN FREE, I HEAR A CHIMBAL, HOLD ON!, TURN! TURN! TURN!, YOU DON'T HAVE TO SAY YOU LOVE ME, OVER UNDER SIDEWAYS DOWN, THE 4 SEASONS GOLD VAULT OF HITS, THE EXCITING WILSON PICKETT, MY WORLD, DAYDREAM, MAN OF LA MANCHA, GO AHEAD AND CRY, HITS AGAIN, BOTH SIDES OF HERMAN'S HERMITS AND THEN ... ALONG COMES THE ASSOCIATION, TENDER LOVING CARE, THE SINGING NUN, WAYNE NEWTON—NOW!, THE VERY BEST OF ROBY ORBISON, DANCE THE COOL JERK WITH THE CAPITOLS, SOUL MESSAGE, MY NAME IS BARBRA, TWO, THE SOUL ALBUM, I WANT TO GO WITH YOU, TIME WON'T LET ME.

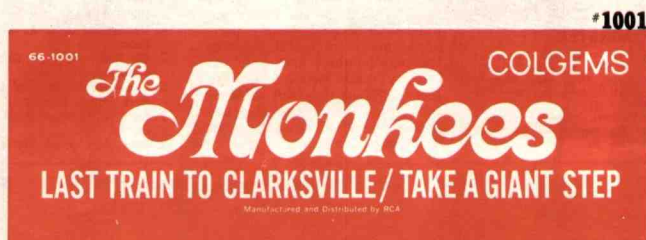
Table with columns: This Week, Last Week, TITLE-Artist, Label & No. (EOP Mono & Stereo No.), Why on Chart, and Chart position. Includes entries like ROGER MILLER/GOLDEN HITS, ZORBA THE GREEK, THE BLUES PROJECT LIVE AT THE CAFE AU CO CO, A BEATLES SONGBOOK—BROTHERS FOUR SING LENNON/MCCARTNEY, JOHNNY'S GREATEST HITS, ROAD RUNNER, THE BEST OF CHAD & JEREMY, THE HIT SOUND OF DEAN MARTIN, BYE BYE BLUES, IN MY QUIET ROOM, OUT OF OUR HEADS, SUPREMES LIVE AT THE COPA, ANNIE GET YOUR GUN, GOT MY MOJO WORKING, ON TOP, I COULDN'T LIVE WITHOUT YOUR LOVE, GREATEST HITS, HOW DOES THAT GRAB YOU?, GOLDEN HITS OF THE SMOTHERS BROTHERS, VOL. 2, THAT WAS THE YEAR THAT WAS, 128 IS GREAT HITS, A KROOBY KIND OF LOVE, 10 GOLDEN YEARS, LOVE, TEQUILA, MOODS OF MARVIN GAYE, WILD THING, MARTH & THE VANDELLAS GREATEST HITS, MICKIE FINN'S—AMERICA'S NO. 1 SPEAKASY, SOUL BROTHER #1, GLORIA, SERGIO MENDES & BRASIL '66, THE SECOND LATELITE, SOMEBODY THERE'S A SOMEONE, RAIN FOREST, WHO'S AFRAID OF VIRGINIA WOOLF?, HOOCHEE COOCHEE MAN, WADE IN THE WATER, SUNNY, LOU RAWLS SOULIN', NANCY IN LONDON, OUR WEDDING ALBUM OR THE GREAT SINGLES, JR. WALKER & THE ALL STARS PLAY SHOTGUN, YOU WERE ON MY MIND, BREAKOUT ... !!!, LOUIE LOUIE, MORE CHAD & JEREMY, WHAT DID YOU DO IN THE WAR, DADDY?, WIFE OUT, 'ARABESQUE'.

★EOP Mono and Stereo Numbers are supplied for the benefit of record buyers requesting electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office.

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Research, Billboard.



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Music Supervision, Don Kirshner.

COLGEMS

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NEW ALBUM RELEASES

• Continued from page 39

BONNIE GUITAR: Merry Christmas from Bonnie Guitar; DLP 3746 (M), DLP 25746 (S)
JIMMY WARELY: Christmas with Jimmy Warely; DLP 3754 (M), DLP 25754 (S)

MILESTONE

DUNCAINAIRES: Lead Me, Guide Me; MLP 4001 (M)
THAD JONES/PEPPER ADAMS QUARTET: Mean What You Say; MLP 1001 (M), MSP 9001 (S)
JOE WILLIAMS: Classic Delta Blues; MLP 3001 (M)

PHILIPS

BOCCHERINI: Concerto in G
HAYDN: Concerto in C; Maurice Gendron/London Symphony Orch. (Leppard); PHM 500-111 (M), PHS 900-111 (S)
TERESA BREWER: Gold Country; PHM 200-216 (M), PHS 600-216 (S)
MYSTIC MOODS ORK: PHM 200-213 (M), 600-213 (S); Nightide
SWINGLE SINGERS: Roccoco A Go-Go; PHM 200-214 (M), 600-214 PHS (S)
TCHAIKOVSKI: Manfred; London Symphony Orch. (Markovitch); PHM 500-111 (M), PHS 900-110 (S)

PRESTIGE

RICHARD "GROOVE" HOLMES: Living Soul; PR 7468 (M), PRST 7468 (S)

TELEFUNKEN

HAYDN: Cellokonzerte C Major/D Major; Ottomar Borwitzky/Wiener Symphony (Romefield); ST 43092 (S)

TOWER

MALKA & JOSE: Jewish Songs; T 5032 (M), ST 5032 (S)



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THE WILD ANGLES: Soundtrack; T 5043 (M), DT 5043 (S)

UPTOWN

GLORIA JONES: Come Go With Me; T 5700 (M), ST 5700 (S)

VERVE

HERRIE MANN: Big Band Mann; VSP-21 (M), VSPS 21 (S)
WES MONTGOMERY: Tequila; V 8653 (M), V6-8653 (S)

RIGHTEOUS BROTHERS: Go Ahead and Cry; V 5004 (M), V6-5004 (S)

HOWARD ROBERTS: The Movin' Man; VSP 29 (M), VSPS 29 (S)

LALO SCHIFRIN: Marquis De Sade; V 8654 (M), V6-8654 (S)

JIMMY SMITH: Hoochie Coche Man; V 8667 (M), V6-8667 (S)

ED THIGPEN: Out of the Storm; V 8663 (M), V6-8663 (S)

CAL TJADER & EDDIE PALMIERI: El Sonido Nuevo; V 8651 (M), V6-8651 (S)

VARIOUS ARTISTS: The Jazz Round; VSP 24 (M), VSPS 24 (S)

VARIOUS ARTISTS: Soul Source; VSP 19 (M), VSPS 19 (S)

WALTER WANDERLEY: Rain Forest; V 8658 (M), V6-8658 (S)

VIVA

JUAREZ WOODWINDS: V 6002 (M), VS 6002 (S)

MIDNIGHT STRING QUARTET: Rhapsodies for Young Lovers; V 6001 (M), VS 6001 (S)

VOCALION

BING CROSBY: Bing Sings for Children; VL 3769 (M), VL 73769 (S)

JERRY LEWIS: Jerry Lewis Sings for Children; VL 3781 (M), LV 73781 (S)

UNCLE LUMPY/FRED WARING AND THE PENNSYLVANIANS: More Adventures of Little Orley; VL 3780 (M), VL 73780 (S)

MARLA RAY AND CAST: Tell Me a Story; VL 3787 (M), VL 73787 (S)

WARNER BROS.

NAPLEON XIV: They're Coming to Take Me Away, Ha-Ha; W 1661 (M), WS 1661 (S)

WESTMINSTER

J. S. BACH: Trio Sonatas and Trios; Carl Weinrich; WN 1014 (M), WMS 1014 (S)

BEETHOVEN: String Trios; Jean Pougnet/Frederick Riddle/Anthony Pini WM 1017 (M), WMS 1017 (S)

FERNANDO VALENTI: Valenti Interprets Masters of the Harpsichord; WM 1016 (M), WMS 1016 (S)

BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

LAST TRAIN TO CLARKSVILLE

Monkees, Colgems 1001

WALK AWAY RENEE

Left Banke, Smash 2041

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

AFTER YOU THERE CAN BE NOTHING . . .

Walter Jackson, Okeh 7256 (Picturetone-Painted Desert, BMI) (Baltimore)

I'VE BEEN WRONG . . .

Buckingham's, U.S.A. 853 (James, BMI) (Chicago)

MAN LOVES TWO . . .

Little Milton, Checker 1149 (Unart & Feebee, BMI) (Miami)

SHE AIN'T LOVING YOU . . .

Distant Cousins, Date 1514 (Saturday, BMI) (Minneapolis-St. Paul)

STICKY, STICKY . . .

Bobby Harris, Shout 203 (Web IV, BMI) (Baltimore)

WE'LL MEET AGAIN . . .

Turtles, White Whale 234 (Remick, ASCAP) (Miami)

OFF TO DUBLIN IN THE GREEN . . .

Abbey Tavern Singers, HBR 498 (Melody Trails, BMI) (Detroit)

Starday Adds Two Distrib

NASHVILLE—Jim Wilson, Starday Records' vice-president of marketing, has announced the appointment of Big State Distributing and H. W. Daily, Inc., to distribute the Starday line in the growing Texas-Oklahoma market.

"Current market data indicates that three of the 16 largest cities in the U. S. A. are located in Texas (Houston, Dallas, San Antonio)," Wilson stated. "Both of our newly appointed distributors have experienced many successful years in the exploitation and sale of country music product and we feel confident they will substantially aid Starday in the improvement of over-all sales in Texas and Oklahoma."

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES— 5 Years Ago September 11, 1961

1. Tender Years, George Jones, Mercury
2. I Fall to Pieces, Patsy Cline, Decca
3. My Ears Should Burn, Claude Gray, Mercury
4. Sea of Heartbreak, Don Gibson, RCA Victor
5. Hillbilly Heaven, Tex Ritter, Capitol
6. Heartbreak, U. S. A., Kitty Wells, Decca
7. Big River, Big Man, Claude King, Columbia
8. Under the Influence of Love, Buck Owens, Capitol
9. Right or Wrong, Wanda Jackson, Capitol
10. Sweet Lips, Webb Pierce, Decca

COUNTRY SINGLES— 10 Years Ago September 8, 1956

1. Crazy Arms, Ray Price, Columbia
2. Hound Dog/Don't Be Cruel, Elvis Presley, RCA Victor
3. I Walk the Line, Johnny Cash, Columbia
4. Searching, Kitty Wells, Decca
5. I Want You, I Need You, I Love You, Elvis Presley, RCA Victor
6. Be-Bop-A-Lula, Gene Vincent, Capitol
7. Sweet Dreams, Faron Young, Capitol
8. You Are the One, Carl Smith, Columbia
9. I Take the Chance, Jim Edward & Maxine Brown, RCA Victor
10. My Lips Are Sealed, Jim Reeves, RCA Victor



A single widely acclaimed as one of the greatest songs and performances of 1966!

Damita Jo 'If You Go Away'

5-10061

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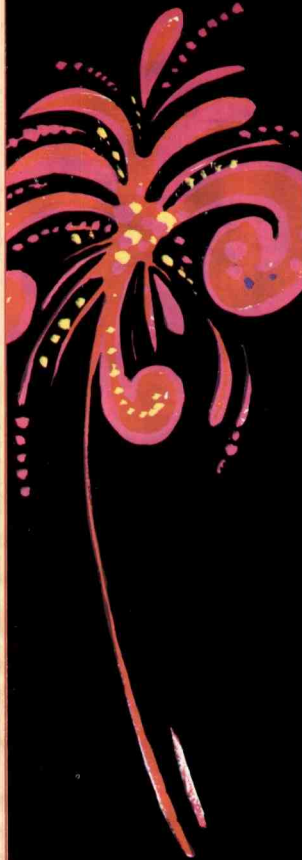
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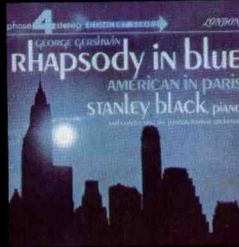
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MANTOVANI MAGIC



LEM 95009 Stanley Black, Piano & Orch.
GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS



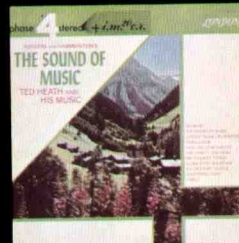
LEM 14007 Ronnie Aldrich
MELODY & PERCUSSION
FOR TWO PIANOS



LEM 14016 Stanley Black & Orchestra
SPAIN



LEM 14060 Stanley Black & Orchestra
MUSIC OF A PEOPLE



LEM 14063 Ted Heath & His Music
THE SOUND OF MUSIC



LEM 14066 Frank Chacksfield & Orchestra
THE NEW LIMELIGHT



LEM 14067 Werner Müller & Orchestra
GERMANY



LEM 14072 Johnny Keating & Orchestra
KEATING...STRAIGHT AHEAD



LEM 14073 Edmundo Ros & Orchestra
LATIN BOSS SENOR ROS



LEM 14074 Ted Heath & His Music
CHARTBUSTERS



LEM 14076 Roland Shaw & Orchestra
THEMES FOR SECRET AGENTS



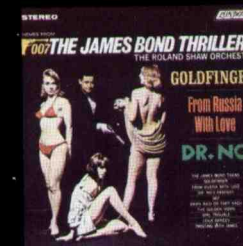
LEJ 72063 Mantovani & Orchestra
STRAUSS WALTZES/
AMERICAN WALTZES



LEM 72065 Mantovani & Orchestra
LATIN RENDEZVOUS



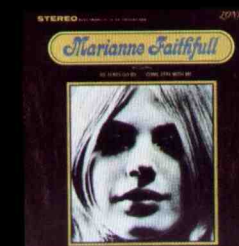
LEM 72088 Mantovani & Orchestra
THE INCOMPARABLE
MANTOVANI



LEM 72091 Roland Shaw & Orchestra
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LEM 72093 Mantovani & Orchestra
THE MANTOVANI SOUND



LEM 72096 MARIANNE FAITHFULL



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GREATEST HITS



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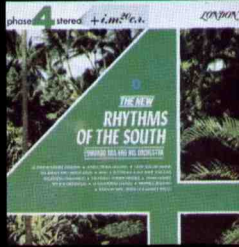
Manufactured only by Ampex...



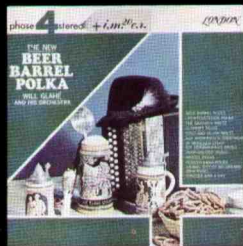
LEM 14047 Werner Müller & Orchestra
WERNER MÜLLER ON BROADWAY



LEM 14053 Frank Chackfield & Orchestra
THE NEW EBB TIDE



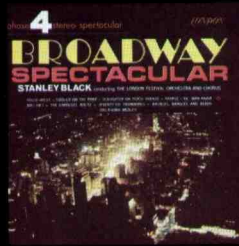
LEM 14054 Edmundo Ros & Orchestra
THE NEW RHYTHMS OF THE SOUTH



LEM 14068 Will Glahé & Orchestra
THE NEW BEER BARREL POLKA



LEM 14070 Ronnie Aldrich
THAT ALDRICH FEELING



LEM 14071 Stanley Black & Orchestra
BROADWAY SPECTACULAR



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MANTOVANI FILM ENCORES
Vol. 1 & 2



LEM 72016 Grenadier Guards Band
FAMOUS MARCHES OF SOUSA



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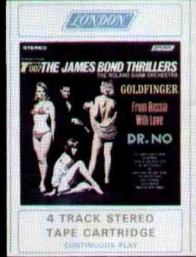
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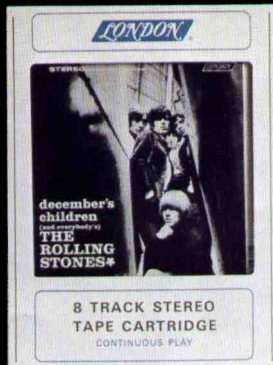
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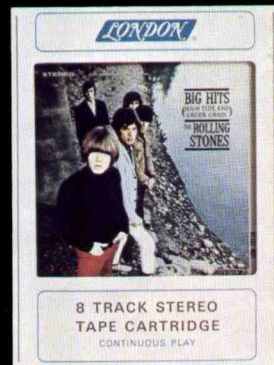
THE ROLLING STONES



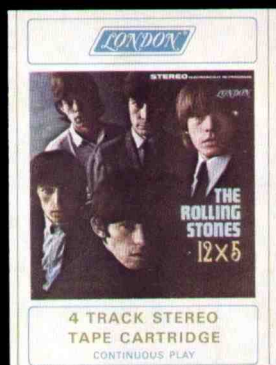
LEM 72098
 The Rolling Stones
 OUT OF OUR HEADS



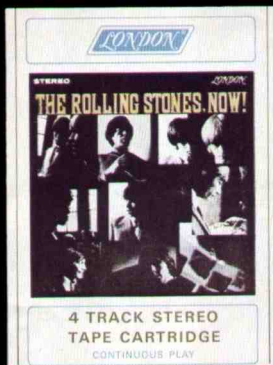
LEM 72105
 The Rolling Stones
 DECEMBER'S CHILDREN



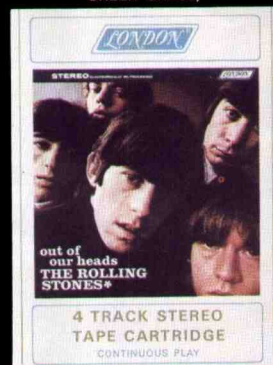
LEM 72110
 The Rolling Stones
 BIG HITS (HIGH TIDE &
 GREEN GRASS)



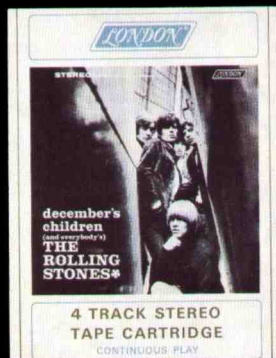
LFM 17090
 THE ROLLING STONES... 12 x 5



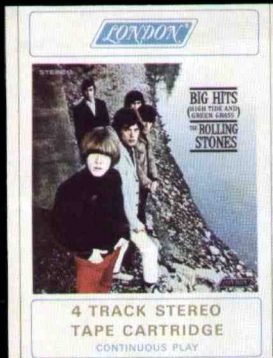
LFM 17095
 THE ROLLING STONES NOW



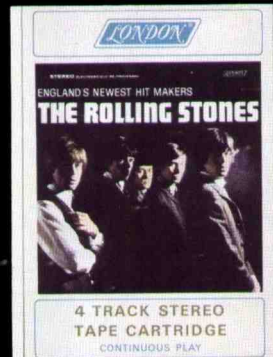
LFM 17098
 The Rolling Stones
 OUT OF OUR HEADS



LFM 17105
 The Rolling Stones
 DECEMBER'S CHILDREN



LFM 17110
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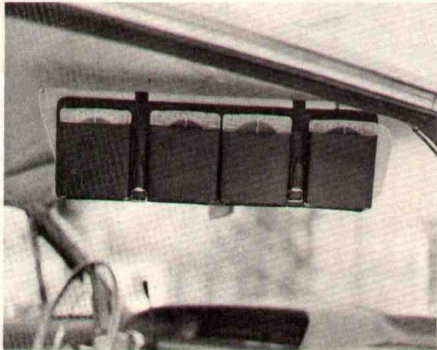
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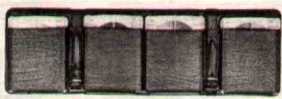
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Country Music Association

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Billboard TOP 40

EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| THIS WEEK | LAST WEEK | | | WEEKS ON CHART | TITLE | Artist, Label & Number |
|-----------|-----------|----|----|----------------|---|--|
| | 1 | 2 | 3 | | | |
| 1 | 1 | 2 | 3 | 7 | BORN FREE | Roger Williams, Kapp 767 (Columbia, BMI) |
| 2 | 3 | 6 | 13 | 7 | IN THE ARMS OF LOVE | Andy Williams, Columbia 43737 (Twins-Capitol, ASCAP) |
| 3 | 2 | 1 | 5 | 9 | I COULDN'T LIVE WITHOUT YOUR LOVE | Patula Clark, Warner Bros. 9835 (Northern, ASCAP) |
| 4 | 5 | 10 | 18 | 6 | GUANTANAMERA | The Sandpipers, AAM 806 (Fall River, BMI) |
| 5 | 9 | 16 | 21 | 5 | THERE WILL NEVER BE ANOTHER YOU | Chris Monter, AAM 810 (Merita, ASCAP) |
| 6 | 4 | 3 | 1 | 13 | SOMEWHERE MY LOVE | Ray Conniff & Singers, Columbia 43626 (Robbins, ASCAP) |
| 7 | 7 | 5 | 4 | 18 | THE IMPOSSIBLE DREAM | Jack Jones, Kapp 735 (Fox, ASCAP) |
| 8 | 6 | 4 | 6 | 8 | A MILLION AND ONE | Dean Martin, Reprise 0500 (Silver Star, BMI) |
| 9 | 15 | 23 | 29 | 6 | MAS QUE NADA | Sergio Mendes and Brasil '66, AAM 807 (Peer Intl, BMI) |
| 10 | 11 | 13 | 20 | 6 | ALFIE | Joannie Sommers, Columbia 43731 (Famous, ASCAP) |
| 11 | 18 | 24 | 30 | 5 | SUMMER SAMBA | Walter Wanderley, Verve 10421 (Duchess, BMI) |
| 12 | 8 | 8 | 10 | 8 | THE TIP OF MY FINGERS | Eddy Arnold, RCA Victor 9809 (Epic & Champion, BMI) |
| 13 | 13 | 15 | 16 | 10 | WADE IN THE WATER | Ramsey Lewis, Cadet 5541 (Ramsel, BMI) |
| 14 | 16 | 29 | 34 | 4 | CAST YOUR FATE TO THE WIND | Shelby Flint, Valiant 743 (Friendship, BMI) |
| 15 | 12 | 12 | 17 | 8 | JUST YESTERDAY | Al Martino, Capitol 5702 (Damian, ASCAP) |
| 16 | 30 | — | — | 2 | SUMMER WIND | Frank Sinatra, Reprise 0509 (Witmark, ASCAP) |
| 17 | 10 | 7 | 7 | 12 | MISTY | Groove Holmes, Prestige 401 (Vernon, ASCAP) |
| 18 | 32 | — | — | 2 | FLAMINGO | Herb Alpert & Tijuana Brass, AAM 813 (Temco, ASCAP) |
| 19 | 19 | 20 | 26 | 6 | A SIGN OF THE TIMES | King Richard's Flugel Knights, MTA 107 (Dutchess, BMI) |
| 20 | 14 | 11 | 11 | 10 | YOU YOU YOU | Mel Carter, Imperial 66183 (Mellin, BMI) |
| 21 | 23 | 26 | 27 | 9 | KHARTOUM | Ferrante & Teicher, United Artists 50038 (United, BMI) |
| 22 | 25 | 30 | 39 | 4 | BLUE SIDE OF LONESOME | Jim Reeves, RCA Victor 8902 (Glad, BMI) |
| 23 | 20 | 18 | 12 | 20 | STRANGERS IN THE NIGHT | Frank Sinatra, Reprise 0470 (Grove, Champion, BMI) |
| 24 | 39 | — | — | 2 | I REALLY DON'T WANT TO KNOW | Ronnie Dove, Diamond 208 (Hill & Range, BMI) |
| 25 | 31 | 39 | — | 3 | THE SON OF IRVING | Frank Gallop, Musicor 1191 (Thirteenth, ASCAP) |
| 26 | 29 | 32 | 35 | 5 | THE WHEEL OF HURT | Margaret Whiffin, London 101 (Roosevelt, BMI) |
| 27 | 27 | 31 | 31 | 6 | PUT YOURSELF IN MY PLACE | Buddy Greco, Reprise 0459 (Gerson Goma-Columbia, BMI) |
| 28 | 17 | 9 | 2 | 12 | THE WORK SONG | Herb Alpert & Tijuana Brass, AAM 805 (Upam, BMI) |
| 29 | — | — | — | 1 | SO NICE | Johnny Mathis, Mercury 72610 (Duchess, BMI) |
| 30 | 34 | 36 | 40 | 4 | HAPPINESS IS | Count Basie & Singers, ABC 10830 (Mills, ASCAP) |
| 31 | — | — | — | 1 | I CAN'T GIVE YOU ANYTHING BUT LOVE | Bert Kampfer, Decca 32008 (Mills, ASCAP) |
| 32 | — | — | — | 1 | DOMMAGE, DOMMAGE | Jerry Vale, Columbia 43774 (Epic, ASCAP) |
| 33 | 33 | 34 | 38 | 4 | ALFIE | Carmen McKae, Mainstream 650 (Famous, ASCAP) |
| 34 | 36 | 37 | 37 | 4 | MY HEART REMINDS ME | Vikki Carr, Liberty 55897 (Symphony House, ASCAP) |
| 35 | — | — | — | 1 | CRY SOFTLY | Nancy Ames, Epic 10056 (Tree, BMI) |
| 36 | 38 | 40 | — | 3 | THE BALLAD OF THE SAD YOUNG MEN | Steve Lawrence, Columbia 43758 (Empress, ASCAP) |
| 37 | 37 | 38 | — | 3 | KING OF THE ROAD | Mickie Fin, Dunhill 4038 (Tree, BMI) |
| 38 | — | — | — | 1 | ALMOST PERSUADED | Patti Page, Columbia 43794 (Gallico, BMI) |
| 39 | 40 | — | — | 2 | PROMISES | Ray Charles Singers, Command 4085 (Chappell, ASCAP) |
| 40 | — | — | — | 1 | SO NICE | Conie Francis, MGM 13578 (Duchess, BMI) |

BEHIND THE RECORDS



Bob Crewe

THE CREWE STORY

The Crewe brothers, Bob and Dan, have proved to be a perfect team in the publishing and recording business. This combo has been so successful that their achievements are known around the globe. In the world of music, Bob Crewe is unequaled. He is a skillful writer-producer-arranger-singer. He smashed the wax barrier a few years back by producing and writing a string of hits including The Rays' "Silhouettes," Billie & Lillie's "La Dee Dah," and Freddie Cannon's big recording, "Tallahassie Lassie."

Bob formed his own production firm, Genius, Inc., and publishing firms, Saturday Music and Tomorrow's Tunes. He also owns two record companies, DynoVoice and New Voice, on which he has presented such best sellers as The Toys, Mitch Ryder and the Detroit Wheels, Norma Tanega, and Eddie Rambeau. He is responsible for the 4 Seasons hits which he produces, and writes their songs in collaboration with Bob Gaudio. Bob Crewe has been signed by a number of major labels to produce records for their top artists.

The Bob Crewe operational schedule is so heavy, and at times so



Dan Crewe

involved with detail, that it requires a cool business executive to handle the administration of the CREWE GROUP OF COMPANIES. The man who fills this position admirably is Dan Crewe, a graduate of the U.S. Naval Academy, whose ability as an administrator is comparable to brother Bob's musical talent. The Crews believe in encouraging young talent, and in just two years have scored sensationally in the development of many new writers, arrangers, artists, and producers. The word in the industry has become legend—"If you need a hit—see Bob Crewe."

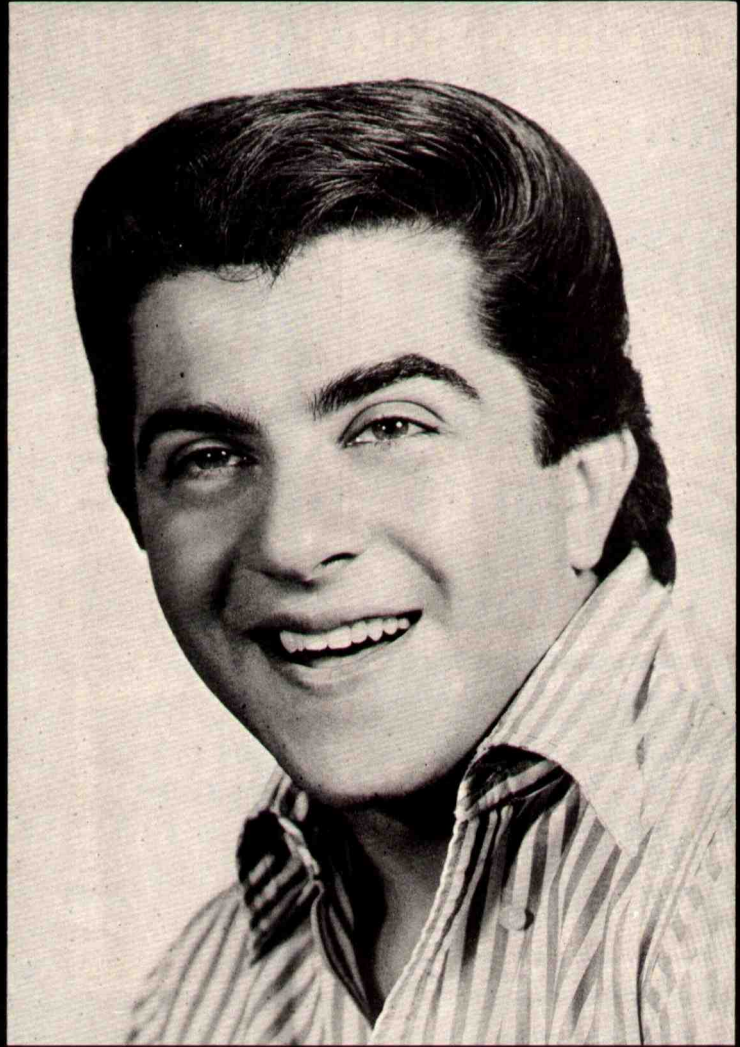
★ ★ ★ PLATTER PICKING

For good programming we suggest the following recordings of Saturday Music tunes: Louis Bravo (Philips) "Look for the Rainbow" . . . Duff Thurmond (New Voice) "If You Loved Me Baby." . . . The Toys (DynoVoice) "Baby Toys." . . . The Distant Cousins (Date) "She Ain't Lovin' You." . . . Billie Deborn (DynoVoice) "Down." . . . The Sky (New Voice) "I'm Not a Fool." . . . Lesley Gore (Mercury) "Treat Me Like a Lady." (Note to deejays, librarians, etc. If you need any of these records for airplay, just drop a line to Saturday Music.)

SATURDAY MUSIC, INC.

1841 Broadway
New York, N.Y. 10023
212-CI 5-3535

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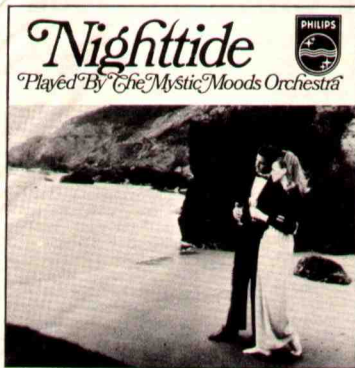


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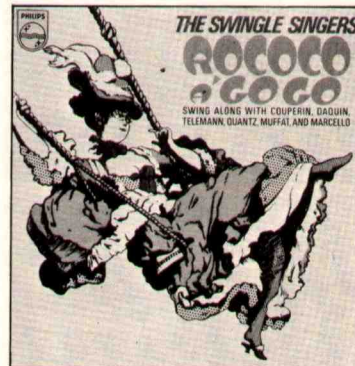
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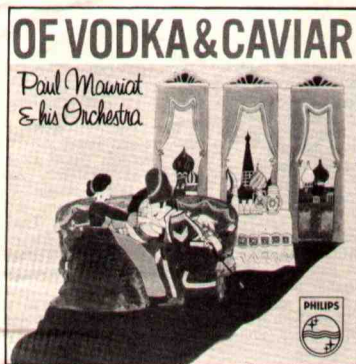


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 PHM 200-214 PHS 600-214



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 The French musical giant, Paul Mauriat, turns his brilliance to Russia—and its romantic music of the past. The Paul Mauriat Strings and treatment of this music make this a startling album of quality and nostalgia for the discerning record buyer.
 PHM 200-215 PHS 600-215



GOLD COUNTRY / TERESA BREWER
 Country-based hits of past and present are brought to vibrant life by an artist whose talent and success has graced the Country scene, as well as the Pop scene, for many years. Superb performance and exciting arrangement make this an outstanding album.
 PHM 200-216 PHS 600-216



THE IMMORTAL SONGS OF BOB DYLAN / THE GOTHAM STRING QUARTET
 A Fabulous idea—a "first"—the great songs of Bob Dylan played by a chamber orchestra! The very best of the Bob Dylan writing genius is brought to life in a style brand new for these great songs. A "must" for the record collector.
 PHM 200-218 PHS 600-218

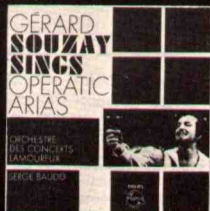
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CLASSICAL MUSIC



LEADING HARPSICHORDISTS and their instruments form top combinations. Shown are Rafael Puyana of Mercury Records, upper left, performing; Sylvia Marlowe of Decca Records, preparing to perform; Igor Kipnis of Epic Records, upper right, recording; Fernando Valenti of Westminster Records, lower left, studying a point in the score, and Ralph Kirkpatrick of Deutsche Grammophon Records, rehearsing.



Harpsichord Output Zooming

By FRED KIRBY

NEW YORK—Record companies continue the flow of harpsichord material with many new artists. The late Wanda Landowska, however, remains a top seller on both RCA Victor and Angel. Among the fine harpsichordists featured in this year's releases are Igor Kipnis on Epic, Sylvia Marlowe on Decca, Ralph Kirkpatrick on Deutsche Grammophon, Rafael Puyana on Mercury, Gustave Leonhardt on Telefunken, Fernando Valenti on Westminster, Thurston Dart on L'Oiseau Lyre and George Malcolm on Angel, Nonesuch and L'Oiseau Lyre.

In addition, Columbia has scored with two disks of top-selling organist E. Power Biggs playing the pedal harpsichord, an LP of Bach, which has been on the classical charts for 20 weeks, and "Holiday for Harpsichord," a current pressing of short pieces. New Kipnis releases will be "Bach for Harpsichord and Clavichord," including one piece on both instruments, and a pressing of Italian harpsichord music. Kipnis, who previously recorded English harpsichord music, plans LP's of German, Austrian, Spanish, chord music. All will follow his pattern of including unusual selections.

The initial release of the new Crossroads label includes Susannah Ruzickova playing two Bach concertos. Miss Ruzickova also is featured on two Parliament disks this year, one of Bach pieces and one of Vivaldi music. Vox is releasing Volumes 3 and 4 of Martin Galling playing complete Bach harpsichord music. Volumes 1 and 2 were released last year. Joseph Payne, whose Vox release was comprehensive selections from the "Fitz-

william Virginal Book," is featured in a current Turnabout disk of Soler selections. In December, Vox will come out with a box of Haydn sonatas featuring Fritz Neumeier. Also planned by Vox are surveys of Spanish and Italian harpsichord music.

Westminster Set

A current Westminster release of a three-record set by Valenti of Scarlatti sonatas brings to 30 the number of LP's in the series. Valenti has waxed 355 Scarlatti sonatas to date. Another current release contains Valenti in a three-disk package of music of Bach, Balbastre, Handel, Mozart, Mattheso, Pachelbel, Rameau and some of the Scarlatti total. Harpsichordist Robert Veyron-Lacroix is represented with his own realizations in the recent Westminster LP of six Vivaldi sonatas for cello and harpsichord with Paul Tortelier. Veyron-Lacroix also appears on two recent Telefunken releases.

Two other current Westminster harpsichordists, whom Westminster expects fine future releases from are Martin Isepp, featured in complete recordings of two Handel operas, "Rodelinda" and "Xerxes," and Herbert Tachez, who was used by the late Hermann Scherchen in Bach's "Art of the Fugue." Luigi Fernando Tagliavini and Marie Claire Alain will soon be available in a Music Guild pressing of 15 Pasquini sonatas, eight of which they will play on two harpsichords and seven on two organs.

Malcolm's current Angel release is the second volume of Bach Flute sonatas with Elaine Shaffer. The first was released earlier this year. He also appears on a pairing of C. P. E. Bach's "Harpsichord Concerto

in D Minor" and Johann Sebastian Bach's "Triple Concerto in A Minor" on Angel. Nonesuch next month plans to issue Malcolm in J. S. Bach's "Two and Three-Part Inventions." A recent L'Oiseau Lyre disk had Malcolm playing J. S. Bach's "Goldberg Variations." He also was the last harpsichordist appearing on London.

Kirkpatrick, who's featured on 17 Deutsche Grammophon disks, most recently came out with a program by Couperin, Rameau, Handel, Scarlatti and Bach. He also has recorded on the clavichord. Puyana, who received the Grand Prix du Disque for his Baroque masterpieces" on Mercury this year, will next appear on a Mercury album of Soler pieces. Dart's most recent L'Oiseau Lyre harpsichord sets were the "Goldberg Variations" in a two-LP package, a disk of English music and Handel suites. He also appeared on clavichord recordings of Bach's "Six French Suites" and Froberger selections.

Miss Marlowe is featured in a current Decca LP pairing Hayden's "Harpsichord Concerto in D" and Bach's "Brandenburg Concerto No. 5." Her other recent pressings were a collection of contemporary pieces, including works by Elliot Cater, Manuel De Falla, Ned Rorem and Henri Saquet, and a Baroque recital record. Leonhardt's skill is presented on nine Telefunken sets, most of which came out in the last year. One of these features the Leonhardt Consort of four harpsichordists. Ken Richter is also featured on Telefunken.

Nonesuch Release

Luciano Grizzi is the main harpsichordist on Nonesuch with
(Continued on page 54)

New Package, Good Sound In Epic Crossroad Debut

NEW YORK—Bright packaging and good sound combine to make the first 20-title release of Epic's new Crossroads line a promising addition to the budget classical field. Highlights of the group include a two-record "Ma Vlast" of Smetana, Orff's "Carmina Burana," and Mahler's "Symphony No. 1 in D Major." Of special interest are works by lesser known Czech composers Anton Reicha, Jan Voreisek and Josef Vejanovsky. The Crossroads line, which lists for \$2.49 mono and stereo, consists of new pressings by Supraphon of Czechoslovakia according to Epic specifications.

Where many other labels have been stressing baroque material, Crossroads actually has more titles from the classical period, with Mozart, featured on three disks, the leading composer. A delightful pressing in this group is the "Serenade No. 10 in B-Flat" by the Prague Chamber Ensemble of Wind Instruments. The winds also are featured in a polished performance of Vaclav Smetacek leading the Czech Philharmonic in the "Sinfonia Concertante in E-Flat for Oboe, Clarinet, Bassoon, Horn and Strings" paired with Karel Ancerl leading the Czech Philharmonic in a sparkling version of the "Concerto in E-Flat for Horn and Orchestra."

Topnotch soloists Joseph Suk, violin, and Milan Skampa, viola, shine in a pairing of the Sinfonia Concertante in E-Flat for Violin and Viola" and the "Duo in B-Flat," both with Kurt Redel leading the Czech Philharmonic.

Ancerl, the well-known conductor of the Czech Philharmonic, also leads that group in a graceful reading of the Mahler symphony and in an appropriately romantic version of "Ma Vlast," including the popular "Vltava (Moldau)." Serbe Baudo Conducts the Czech Philharmonic in a Grand Prix du Disque performance of Honegger's "Symphony No. 3 (Liturgical)." The orchestra captures the dynamic dissonance of both Swiss-French works.

Another Grand Prix du Disque modern pressing is the pairing of Janacek's "String Quartets Nos. 1 and 2," with brilliant performances by the Janacek Quartet. Milan Munclinger leads members of the Czech Philharmonic in a stylish disk of Jan (Johann) Stamitz' "Orchestral Trios." The LP also features harpsichordist Victoria Svihlova, whose expert keyboard technique also is heard on another Baroque pressing, Bach's "Harpsichord Concerto No. 1 in D Minor" and "Harpsichord Concerto No. 2 in E Major." In the Bach pieces, she is ably assisted by the Prague Chamber Orchestra under Gyorgy Lehel.

Prague Unit

The Prague Chamber Orchestra also is heard in a coupling of Reicha's "Symphony in E Flat" and Voreisek's "Symphony in D Major." The disk is a real find in the introduction of the two forgotten composers to the catalog in material showing their skill, especially in the impressive symphony by Reicha, who was a teacher of Berlioz, Liszt, Gounod and Franck. Another highly professional classical set by the Prague Chamber

Orchestra is a pairing of Haydn's "Symphony No. 73 in D Major" and his "Symphony No. 96 in D Major."

Also in the rare class is Vejanovsky's works for trumpets, organ and orchestra played by members of the Prague Wind Ensemble and the Prague Symphony Orchestra led by Libor Pesek. Smetacek conducts the Prague Symphony in another fine Baroque disk containing Bach's "Violin Concertos Nos. 1 and 2" and his "Concerto in D Minor for Two Violins." Suk and Ladislav Jasek are the sensitive violin soloists on the disk.

Suk also is presented as part of the Suk Trio in the familiar Beethoven's "Piano Trio in B Flat (Archduke)." Another top chamber group in the release is the Smetana Quartet heard in a pairing of Shostakovich "Quartet No. 3" and Prokofiev's "Quartet No. 1." Members of the quartet are joined by pianist Jan Panenka and Frantisek Posta on the double bass in Schubert's "Quintet in A Major (Trout)" coupled with his "Quartet No. 12 in C Minor."

Well-known cellist Andre Navarra and pianist Alfred Holccek perform "Two Cello Sonatas" of Brahms. Another Brahms title has the Prague Madrigal Singers and the Stephan-Hurnik Piano Duet deliver the "Complete Liebeslieder Waltzes." Miroslav Venhoda directs soloists and members of the Prague Madrigal Singers, and Miss Ruzickova in madrigals by Lasso and Monteverdi. Related to these earlier pieces is the modern Orff work led masterfully by Smetacek with Ivo Zidek, Helena Tattermuschova, the Czech Philharmonic Chorus and the Prague Symphony.

FRED KIRBY

Epic Bows 2 Special Sets

NEW YORK—Two specially priced sets are included in this month's Epic Records releases, including "The Seven Symphonies of Sibelius," the first time all seven Sibelius works are being released in one package in this country. The five-disk package by Akeo Watanabe and the Japan Philharmonic will sell for the price of four LP's.

The three-record "Mozart Piano Concertos, Volume 2" with pianist Lili Kraus and the Vienna Festival Orchestra conducted by Stephen Simon will list for the price of two disks. The album is the second of a four-volume series planned by Miss Kraus and the Vienna Festival Orchestra. She also will present the complete Mozart piano concertos in nine performances at Town Hall between Oct. 4 and March 28 with Simon leading the Mozart Festival Orchestra.

Other Epic releases are by cellist Andre Navarra, with the Lamoureux Orchestra led by Charles Munch; flutists Jean-Pierre Rampal, with Karl Ristenpart conducting the Saar Radio Orchestra, and pianist Charles Rosen with the New Philharmonic Orchestra conducted by John Pritchard.



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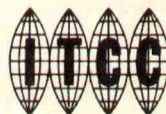
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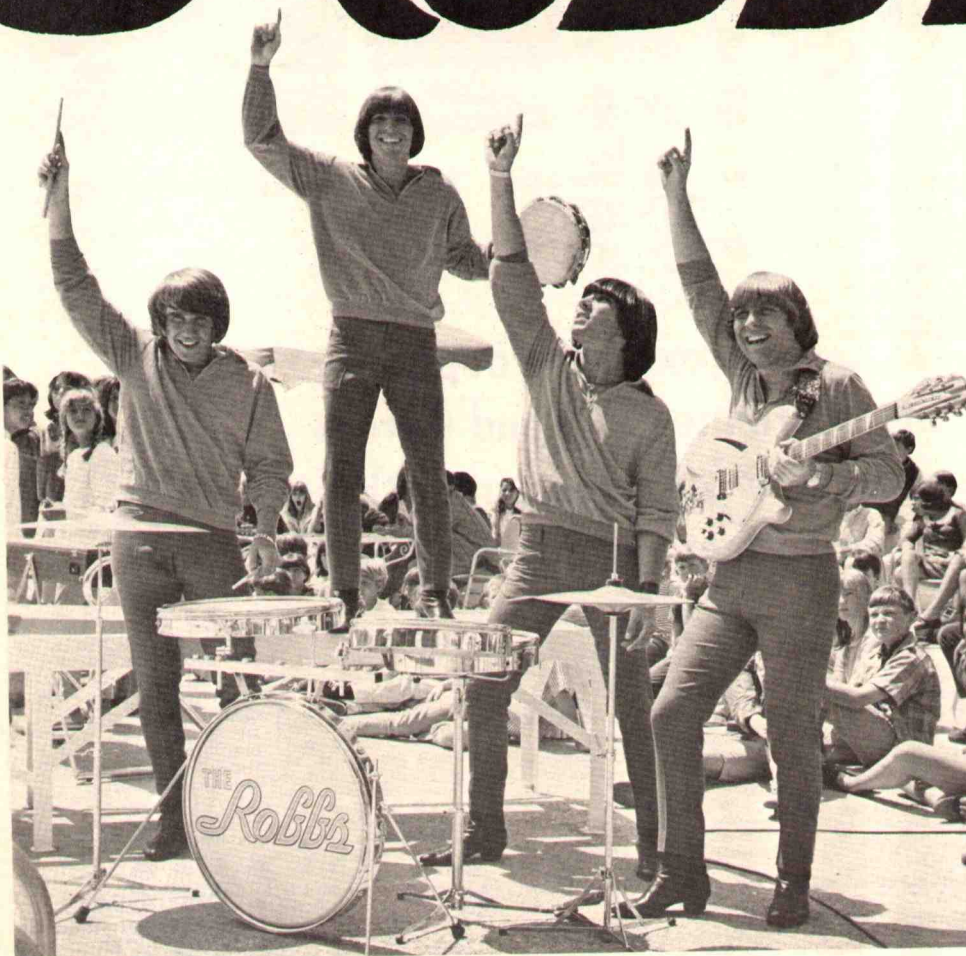
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Classical Notes

John Hammond, Columbia Records' director of talent acquisition, has been named vice-president of the board of directors of the Symphony of the New World. . . . Cellist **Zara Nelsova**, wife of pianist **Grant Johannesen**, will give 10 concerts this fall in the Soviet Union, Latvia, Estonia and Lithuania. . . . **Glady's Kuchta** replaces **Leonie Rysanek** in "Der Rosenkavalier" during the closing concerts at Saratoga, Miss Rysanek previously replaced **Montserrat Caballe**, originally announced for the role. . . . **James Lucas** has been appointed director of the Opera Workshop and head of the Opera Department at Temple University's College of Music. **Kenneth Newbern** will assist Lucas as musical Coach for the Workshop. . . . **Alan Hovhaness** will be composer in residence with the Seattle Symphony Orchestra beginning Dec. 1 through a grant from the Rockefeller Foundation. . . . **Poulenc's** "Dialogues of the Carmelites" will open the third season of the Lake Erie Opera on Sept. 9. **Louis Lane** will conduct the Cleveland Orchestra. . . . **Nicolai Chiaurov**, **Anna Moffo** and **Nicolai Gedda** have contracted for an American-Bulgarian film version of **Gounod's** "Faust," which will be shot mostly in Bulgaria with the sound recording in French slated for Vienna. . . . **Karl Boehm** celebrated his 72d birthday in Salzburg on Aug. 28. Last week he flew to New York for rehearsals of **Richard Strauss's** "Die Frau ohne Schatten," which will have its Metropolitan Opera premiere on Sept. 24. . . . **Vera Zorina** will narrate **Schoenberg's** "A Survivor of Warsaw" with the New York Philharmonic in four October Concerts to be conducted by **Leonard Bernstein**. **FRED KIRBY**

Harpsichord Outlook Zooms

• Continued from page 50

releases this year of "18-Century Italian Harpsichord Music." He also is featured on an album entitled "The Pleasure of Cervantes," which contains vocal and instrumental music of Spain from the 15th through the 17th century. A five-record set of Bach's "Complete Harpsichord Concerti" with **Ruggero Gerlin** is still a good seller for Nonesuch. **Jean-Louis Petit** is featured on four recent Societe Francais du Son disks. **L'Oiseau Lyre** is planning to release Bach's "Six French Concertos" with **Isabelle Neff** at the harpsichord this fall.

RCA Victor recently reissued a Landowska set entitled "Ancient Dances of Poland" to go along with seven other titles in its catalog. Angel's four Landowski disks are in its Great Recordings of the Century series. Victor also is releasing six Bach sonatas with harpsichordist **Bruce Prince-Joseph** and violinist **Eric Friedman**. Deutsche Grammophon is putting out Arne's "Harpsichord Concerto No. 5 in G Minor" next month with **Lionel Salter** on a disk with other pieces.

Everest's most recent harpsichord recordings featured **Malcolm Hamilton**, including a six-record set of Bach's "Well-Tempered Clavier." The other set contained Handel sonatas. A current Baroque Records pressing has four Bach sonatas with **Kenneth Gilbert** as the harpsichordist. Vanguard's catalog includes **Anton and Erna Heiler**.

BEST SELLING CLASSICAL LP's

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart | This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|-----------------|-----------|--|----------------|-----------|-----------|---|----------------|
| Billboard Award | 4 | MAHLER: SYMPHONY NO. 6 (2-12" LP) Boston Symp. Orch. (Leinsdorf), RCA LM 7044 (M); LSC 7044 (S) | 12 | 23 | 16 | BRITTEN: CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S) | 11 |
| 2 | 1 | BERNSTEIN CONDUCTS IVES N. Y. Phil. (Bernstein), Col. ML 6243 (M); MS 6843 (S) | 16 | 24 | 24 | BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP) Schwarzkopf, Fischer-Dieskau & Moore, Angel, B 3675 (M); SB 3675 (S) | 18 |
| 3 | 3 | CHOPIN WALTZES Bernstein, RCA LM 2726 (M); LSC 2726 (S) | 23 | 25 | 27 | BERG: WOZZECK (2-12" LP) Lear, Fischer-Dieskau & Various Artists, DGG 18991/2 (M); 138991/2 (S) | 5 |
| 4 | 2 | IVES: SYMPHONY NO. 1 Chicago Symp. Orch. (Gould), RCA LM 2893 (M); LSC 2893 (S) | 15 | 26 | 26 | CONCERT IN THE PARK Boston Pops (Fiedler), RCA LM 2677 (M); LSC 2677 (S) | 3 |
| 5 | 5 | PURCELL: MUSIC FOR THE THEATRE Bath Fest. Orch. (Menuhin), Angel 36332 (M); S 36332 (S) | 12 | 27 | 30 | RACHMANINOFF: PIANO CONCERTO NO. 2 Entremont/N. Y. Phil. (Bernstein), Col. ML 5481 (M); MS 6148 (S) | 3 |
| 6 | 8 | BAROQUE GUITAR Bream, RCA LM 2878 (M); LSC 2878 (S) | 20 | 28 | 28 | AN HYSTERIC RETURN—P. D. Q. BACH AT CARNEGIE HALL Schickele, Van. VRS 9223 (M); VSD 79223 (S) | 4 |
| 7 | 9 | MY FAVORITE CHOPIN Cliburn, RCA LM 2576 (M); LSC 2576 (S) | 23 | 29 | 20 | BIZET: CARMEN (3-12" LP) Callas, Gedda & Various Artists, Angel CLX 3650 (M); SCLX 3650 (S) | 19 |
| 8 | 19 | ORFF: CARMINA BURANA New Philm. Orch. (De Burgos), Angel 36333 (M); S 36333 (S) | 3 | 30 | 31 | GRIEG: CONCERTO NO. 1 Rubinstein, RCA LM 2566 (M); LSC 2566 (S) | 5 |
| 9 | 7 | IVES: SYMPHONY NO. 4 Amer. Symp. Orch. (Stokowski), Col. ML 6175 (M); MS 6775 (S) | 23 | 31 | 40 | BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP) Berlin Phil. Orch. (Von Karajan), DGG (No Mono); SKL 101/108 (S) | 2 |
| 10 | 15 | GERSHWIN: RHAPSODY IN BLUE N. Y. Phil. (Bernstein), Col. ML 5413 (M); MS 6091 (S) | 23 | 32 | 34 | BEETHOVEN: MISSA SOLEMNIS (2-12" LP) New Philm. Orch. & Chorus (Klemperer), Angel B 3679 (M); SB 3679 (S) | 2 |
| 11 | 13 | BACH ON THE PEDAL HARPSICHORD Biggs, Col. ML 6204 (M); MS 6804 (S) | 20 | 33 | 33 | RODGERS: VICTORY AT SEA, VOL. I RCA Victor Symp. Orch. (Bennett), RCA LM 2335 (M); LSC 2335 (S) | 6 |
| 12 | 32 | MAHLER: SYMPHONY NO. 7 (2-12" LP) N. Y. Phil. (Bernstein), Col. M2L 339 (M); M2S 739 (S) | 2 | 34 | 23 | ELGAR: VIOLIN CONCERTO Menuhin/New Philm. Orch. (Boult), Angel 36330 (M); S 36330 (S) | 6 |
| 13 | 17 | TCHAIKOVSKY: OVERTURE 1812 Minn. Symp. Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S) | 9 | 35 | 35 | COPLAND: MUSIC FOR A GREAT CITY/STATEMENTS London Symp. Orch. (Copland), CBS 32 11 0001 (M); 32 11 0002 (S) | 2 |
| 14 | 12 | ZARZUELA ARIAS Caballe, RCA LM 2894 (M); LSC 2894 (S) | 14 | 36 | 37 | BEETHOVEN: SYMPHONY NO. 5 Berlin Phil. Orch. (Fricsay), DGG LPM 18813 (M); SLP 138813 (S) | 2 |
| 15 | 10 | MAHLER: SYMPHONY NO. 10 (2-12" LP) Phila. Orch. (Ormandy), Col. M2L 335 (M); M2S 735 (S) | 23 | 37 | 29 | RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S) | 13 |
| 16 | 11 | HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP) Col. M2L 328 (M); M28 728 (S) | 23 | 38 | 39 | BEETHOVEN: CONCERTO NO. 5 ("Emperor") G. Gould/Amer. Symp. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S) | 11 |
| 17 | 18 | OPERA ARIAS De Los Angeles, Angel 36351 (M); S 36351 (S) | 7 | 39 | — | MONTSERRAT CABALLE SINGS SONGS FOR ENRIQUE GRANADOS RCA LM 2910 (M); LSC 2910 (S) | 1 |
| 18 | 36 | VERDI: NABUCCO (3-12" LP) Suliotis-Gobbi & Various Artists, Vienna Opera Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S) | 2 | 40 | — | BACH: LUTE SUITES NOS. 1 & 2 Bream, RCA LM 2896 (M); LSC 2896 (S) | 1 |
| 19 | 25 | R. STRAUSS: FOUR LAST SONGS AND OTHERS Schwarzkopf, Berlin Radio Symp. Orch. (Szell), Angel 36347 (M); S 36347 (S) | 2 | | | | |
| 20 | 6 | ARTUR RUBINSTEIN/CHOPIN RCA LM 2889 (M); LSC 2889 (S) | 10 | | | | |
| 21 | 21 | TCHAIKOVSKY: CONCERTO NO. 1 Cliburn, RCA LM 2252 (M); LSC 2252 (S) | 22 | | | | |
| 22 | 14 | E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN Col. ML 6256 (M); MS 6856 (S) | 12 | | | | |

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BEST SELLING CLASSICAL LP's (By Category)

OPERA, VOCAL AND CHORUS

- This Week
- ZARZUELA ARIAS—Caballe**, RCA LM 2894 (M); LSC 2894 (S)
 - OPERA ARIAS—De Los Angeles**, Angel 36351 (M); S 36351 (S)
 - VERDI: NABUCCO (3-12" LP)—Various Artists**, Vienna Opera Orch. (Gardelli), Lon. A 4382 (M); OSA 1382 (S)
 - R. STRAUSS: FOUR LAST SONGS AND OTHERS—Schwarzkopf**, Berlin Radio Symp. Orch. (Szell), Angel 36347 (M); S 36347 (S)
 - BRITTEN: CURLEW RIVER—Pears, Shirley-Quirk**, Lon. A 4156 (M); OSA 1156 (S)
 - BRAHMS: DEUTSCHE VOLKSLIEDER (2-12" LP)—Schwarzkopf**, Fischer-Dieskau & Moore, Angel B 3675 (M); SB 3675 (S)
 - BERG: WOZZECK (2-12" LP)—Lear**, Fischer-Dieskau & Various Artists, DGG 18991/2 (M); 138991/2 (S)
 - BIZET: CARMEN (3-12" LP)—Callas, Gedda & Various Artists**, Angel CLX 3650 (M); SCLX 3650 (S)
 - MONTSERRAT CABALLE SINGS SONGS OF ENRIQUE GRANADOS—RCA LM 2910 (M); LSC 2910 (S)**
 - ORFF: CARMINA BURANA—New Philm. Orch. (De Burgos)**, Angel 36333 (M); S 36333 (S)

SYMPHONIC AND ORCHESTRAL

- MAHLER: SYMPHONY NO. 6 (2-12" LP)—Boston Symp. Orch. (Leinsdorf)**, RCA LM 7044 (M); LSC 7044 (S)

- BERNSTEIN CONDUCTS IVES—N. Y. Phil. (Bernstein)**, Col. ML 6243 (M); MS 6843 (S)
- IVES: SYMPHONY NO. 1—Chicago Symp. Orch. (Gould)**, RCA LM 2893 (M); LSC 2893 (S)
- PURCELL: MUSIC FOR THE THEATRE—Bath. Fest. Orch. (Menuhin)**, Angel 36332 (M); S 36332 (S)
- BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP)—Berlin Phil. Orch. (Von Karajan)**, DGG (No Mono); SKL 101/108 (S)
- IVES: SYMPHONY NO. 4—Amer. Symp. Orch. (Stokowski)**, Col. ML 6175 (M); MS 6775 (S)
- GERSHWIN: RHAPSODY IN BLUE—N. Y. Phil. (Bernstein)**, Col. ML 5413 (M); MS 6091 (S)
- MAHLER: SYMPHONY NO. 7 (2-12" LP)—N. Y. Phil. (Bernstein)**, Col. M2L 339 (M); M2S 739 (S)
- TCHAIKOVSKY: OVERTURE 1812—Minn. Symp. Orch. (Dorati)**, Mercury MG 50054 (M); SR 90054 (S)
- MAHLER: SYMPHONY NO. 10 (2-12" LP)—Phila. Orch. (Ormandy)**, Col. M2L 335 (M); M2S 735

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- CHOPIN WALTZES—Rubinstein**, RCA LM 2726 (M); LSC 2726 (S)
- BAROQUE GUITAR—Bream**, RCA LM 2878 (M); LSC 2878 (S)
- MY FAVORITE CHOPIN—Cliburn**, RCA LM 2675 (M); LSC 2576 (S)
- BACH ON THE PEDAL HARPSICHORD—Biggs**, Col. ML 6204 (M); MS 6804 (S)
- ARTUR RUBINSTEIN/CHOPIN—RCA LM 2889 (M); LSC 2889 (S)**

MEMORANDUM

FROM: MUSIC INDUSTRY DIVISION OF UNITED JEWISH APPEAL
TO: RECORDING ARTISTS AND ARTIST MANAGERS

On Monday, October 24, 1966, the Music Industry Division of United Jewish Appeal will honor Mr. David Rothfeld of E. J. Korvette.

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Sincerely,
ERIC BERNAY
Chairman
Music Industry Committee

COUNTRY MUSIC

Nominees Chosen in BB's 19th Country Poll

• Continued from page 3

Favorite Comedy Recording Artist of the Year

1. Don Bowman
2. Archie Campbell
3. Bill Carlisle
4. Jimmy Dickens
5. Homer & Jethro

Favorite Country Songwriter of the Year

1. Bill Anderson
2. Hank Cochran
3. Harlan Howard
4. Roger Miller
5. Buck Owens

Favorite Country Single of the Year

1. Don't Touch Me (Jeannie Seely)
2. Make the World Go Away (Eddy Arnold)
3. Flowers on the Wall (Stattler Brothers)
4. Tippy Toeing (Harden Trio)
5. Waitin' in Your Welfare Line (Buck Owens)

Favorite Country Album of the Year

1. Cute 'N' Country (Connie Smith)
2. Folk-Country (Waylon Jennings)
3. I Want to Go With You (Eddy Arnold)
4. The Other Woman (Ray Price)
5. Roll Out the Red Carpet for Buck Owens

Look for the special ballot in Oct. 1 issue and be sure to vote in the 19th Annual Country Music Awards poll.

Most Promising Female Artist of the Year

1. Kay Adams
2. Liz Anderson
3. Jan Howard
4. Jeannie Seely
5. Bobbi Staff

Favorite Singing Group of the Year

1. The Browns
2. The Harden Trio
3. Stattler Brothers
4. Stonemans
5. Tompall & the Glaser Brothers

Favorite Record Duet of the Year

1. Bill Anderson & Jan Howard
2. Carl Butler & Pearl
3. Roy Drusky & Priscilla Mitchell
4. Bonnie Owens & Merle Haggard
5. Wilburn Brothers

Favorite Instrumentalist of the Year

1. Chet Atkins
2. Phil Baugh
3. Roy Clark
4. Floyd Cramer
5. Pete Drake

Favorite Band

1. The Blue Boys
2. The Buckaroos
3. Leon McAuliff
4. Pee Wee King
5. Hank Thompson

'Hayride' Ohio Fair Click

CINCINNATI — Station WLW's "Midwestern Hayride" originated its regular telecast Saturday, Aug. 27, from the Ohio State Fair at Columbus and broke all previous attendance records at the grandstand, according to fair officials who estimated the crowd at 45,000, half of which were "Standing Room Only." Grandstand gates were closed a half an hour before show time.

The 20-year-old "Hayride," produced by Avco Broadcasting, is seen regularly on its WLW television stations in Cincinnati, Dayton and Columbus, Ohio; Indianapolis, and its station in

San Antonio, as well as in 41 additional markets in which the show is syndicated.

"Hayride's" regular cast of 30 plus special guest Mary Taylor entertained the fair and TV audiences with such country standards as "Y'all Come," "Along Came Jones" and "Just Because."

"Hayride" was again telecast from the State Fairgrounds Saturday (3). Avco Broadcasting originated more than 55 telecasts from this year's Ohio State Fair, in addition to producing a series of three half-hour documentaries about the fair which were telecast throughout the State.

HOT COUNTRY SINGLES

Billboard SPECIAL SURVEY for Week Ending 9/10/66

* STAR performer—Sides registering greatest proportionate upward progress this week.

| This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label, Number & Publisher | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 1 | ALMOST PERSUADED David Houston, Epic 10025 (Gallico, BMI) | 12 | 26 | 29 | A TASTE OF HEAVEN Jim Edward Brown, RCA Victor 8867 (Regent, BMI) | 7 |
| 2 | 2 | A MILLION AND ONE Billy Walker, Monument 943 (Silver Star, BMI) | 12 | 27 | 16 | I'D JUST BE FOOL ENOUGH Browns, RCA Victor 8838 (Acuff-Rose, BMI) | 11 |
| 3 | 4 | THE TIP OF MY FINGERS Eddy Arnold, RCA Victor 8869 (Tree & Champion, BMI) | 8 | 28 | 36 | I HEAR LITTLE ROCK CALLING Ferlin Husky, Capitol 5679 (Acclaim, BMI) | 6 |
| 4 | 3 | THE SHOE GOES ON THE OTHER FOOT TONIGHT Marly Robbins, Columbia 43680 (Mariposa, BMI) | 10 | 29 | 20 | GET YOUR LIE THE WAY YOU WANT IT... Bonnie Guitar, Dot 16872 (Blue Crest, BMI) | 8 |
| 5 | 6 | YOU AIN'T WOMAN ENOUGH Loretta Lynn, Decca 31966 (Sure Fire, BMI) | 15 | 30 | 31 | I GET THE FEVER Bill Anderson, Decca 31999 (Stallion, BMI) | 3 |
| 6 | 5 | THE STREETS OF BALTIMORE Bobby Bare, RCA Victor 8851 (Glaser, BMI) | 12 | 31 | 33 | LITTLE PEDRO Carl Butler & Pearl, Columbia 43685 (Regent, BMI) | 6 |
| 7 | 7 | BLUE SIDE OF LONESOME Jim Reeves, RCA Victor 8902 (Glad, BMI) | 5 | 32 | 32 | MOMMY, CAN I STILL CALL HIM DADDY Dottie West, RCA Victor 8900 (Tree, BMI) | 5 |
| 8 | 8 | THE LOVIN' MACHINE Johnny Paycheck, Little Darlin' 008 (Mayhew, BMI) | 15 | 33 | 41 | IT TAKES A LOT OF MONEY Warner Mack, Decca 32004 (4 Star, BMI) | 2 |
| 9 | 12 | 4033 George Jones, Musicor 1181 (Blue Crest/Husky, BMI) | 7 | 34 | 43 | THE GREAT EL TIGRE Stu Phillips, RCA Victor 8868 (Delmore, ASCAP) | 4 |
| 10 | 14 | THE WORLD IS ROUND Roy Drusky, Mercury 72586 (4 Star, BMI) | 11 | 35 | 38 | LOVE'S SOMETHING (I Can't Understand) Webb Pierce, Decca 31982 (Cedarwood, BMI) | 3 |
| 11 | 9 | THINK OF ME Buck Owens, Capitol 5647 (Bluebook, BMI) | 17 | 36 | 40 | (That's What You Get) FOR LOVIN' ME Waylon Jennings, RCA Victor 8917 (Wiltmark, ASCAP) | 2 |
| 12 | 10 | SWINGING DOORS Merle Haggard, Capitol 5600 (Bluebook, BMI) | 23 | 37 | 37 | THE COMPANY YOU KEEP Bill Phillips, Decca 31996 (Combine, BMI) | 5 |
| 13 | 11 | STANDING IN THE SHADOWS Hank Williams Jr., MGM 13504 (Ly-Rann, BMI) | 16 | 38 | 35 | BOTTLES Billy Grammer, Epic 10052 (Barmour, BMI) | 3 |
| 14 | 19 | IT'S ALL OVER Kitty Wells, Decca 31957 (Wilderness, BMI) | 8 | 39 | 39 | SUMMER ROSES Ned Miller, Capitol 5661 (Central Songs, BMI) | 8 |
| 15 | 15 | LONELYVILLE Dave Dudley, Mercury 72585 (4 Star, BMI) | 11 | 40 | — | IT'S ONLY LOVE Jeannie Seely, Monument 965 (Pamper, BMI) | 1 |
| 16 | 21 | IF TEARDROPS WERE SILVER Jean Shepard, Capitol 5681 (Tree, BMI) | 9 | 41 | — | BOA CONSTRUCTOR Johnny Cash, Columbia 43763 (Hollis, BMI) | 1 |
| 17 | 17 | AIN'T HAD NO LOVIN' Connie Smith, RCA Victor 8842 (Blue Crest, BMI) | 14 | 42 | 42 | PURSUING HAPPINESS Norma Jean, RCA Victor 8887 (Wilderness, BMI) | 5 |
| 18 | 18 | ROOM IN YOUR HEART Sonny James, Capitol 5690 (Marson, BMI) | 5 | 43 | 46 | HECK OF A FIX IN 66 Jim Nesbitt, Chart 1350 (Peach, SESAC) | 3 |
| 19 | 13 | I CAN'T KEEP AWAY FROM YOU Wilburn Brothers, Decca 31974 (Bronz, SESAC) | 10 | 44 | 44 | I'M GONNA LEAVE YOU Anita Carter, RCA Victor 8923 (Wilderness, BMI) | 2 |
| 20 | 30 | WALKING ON NEW GRASS Kenny Price, Boone 1042 (Pamper, BMI) | 4 | 45 | 48 | EARLY MORNING RAIN George Hamilton IV, RCA Victor 8924 (Wiltmark, ASCAP) | 2 |
| 21 | 34 | OPEN UP YOUR DOOR Buck Owens, Capitol 5705 (Bluebook, BMI) | 2 | 46 | — | SWEET THANG Nat Stuckey, Paula 243 (Su-Ma/Stuckey, BMI) | 1 |
| 22 | 27 | THE BOTTLE LET ME DOWN Merle Haggard, Capitol 5704 (Bluebook, BMI) | 3 | 47 | 45 | DOGGIN' IN THE U.S. MAIL Hal Willis, Sims 288 (English, BMI) | 5 |
| 23 | 23 | AT EASE HEART Ernie Ashworth, Hickory 1400 (Acuff-Rose, BMI) | 9 | 48 | 49 | NO ONE WILL EVER KNOW Frank Ifield, Hickory 1397 (Milene, ASCAP) | 3 |
| 24 | 25 | MEAN OLD WOMAN Claude Gray, Columbia 43614 (Blue Crest, BMI) | 7 | 49 | 50 | THIS GUN DON'T CARE Wanda Jackson, Capitol 5712 (Barmour, BMI) | 2 |
| 25 | 26 | BLUES PLUS BOOZE (Means I Lose) Stonewall Jackson, Columbia 43718 (Sure Fire, BMI) | 6 | 50 | — | WHO LICKED THE RED OFF YOUR CANDY? Little Jimmy Dickens, Columbia 43701 (Window, BMI) | 1 |

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32002

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SEPTEMBER 10, 1966, BILLBOARD



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Billboard SPECIAL SURVEY for Week Ending 9/10/66

HOT COUNTRY ALBUMS

* STAR Performer—LP's registering—proportionate upward progress this week.

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart | This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| | | | | | | | |
| | 2 | CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS Capitol T 2556 (M); ST 2556 (S) | 5 | 21 | 21 | DON GIBSON WITH SPANISH GUITARS RCA Victor LPM 3594 (M); LSP 3594 (S) | 11 |
| 2 | 1 | THE LAST WORD IN LONESOME Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S) | 7 | 22 | 19 | TIPPY TOEING Harden Trio, Columbia CL 2506 (M); CS 9306 (S) | 10 |
| 3 | 4 | ALMOST PERSUADED David Houston, Epic LN 24213 (M); BN 26213 (S) | 5 | 23 | 22 | IN A NEW DIMENSION Roy Drusky, Mercury MG 21083 (M); SR 61083 (S) | 6 |
| 4 | 5 | SUFFER TIME Dottie West, RCA Victor LPM 3587 (M); LSP 3587 (S) | 7 | 24 | 24 | LONESOME IS ME Charlie Louvin, Capitol T 2482 (M); ST 2482 (S) | 6 |
| 5 | 3 | DON'T TOUCH ME Wilma Burgess, Decca DL 4788 (M); DL 74788 (S) | 10 | 25 | 27 | JOHNNY PAYCHECK AT CARNEGIE HALL Little Darlin' LD 4001 (M); SLD 8501 (S) | 7 |
| 6 | 8 | THE COUNTRY TOUCH Warner Mack, Decca DL 4766 (M); DL 74766 (S) | 9 | 26 | 25 | I WANT TO GO WITH YOU Eddy Arnold, RCA Victor LPM 3507 (M); LSP 3507 (S) | 27 |
| 7 | 11 | ALONE WITH YOU Jim Edward Brown, RCA Victor LPM 3569 (M); LSP 3569 (S) | 7 | 27 | 28 | TRUE LOVE'S A BLESSING Sonny James, Capitol T 2500 (M); ST 2500 (S) | 17 |
| 8 | 6 | MANY HAPPY HANGOVERS TO YOU Jean Shepard, Capitol T 2547 (M); ST 2547 (S) | 11 | 28 | 26 | ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS BUCKAROOS Capitol T 2443 (M); ST 2443 (S) | 29 |
| 9 | 9 | COUNTRY ALL THE WAY Kitty Wells, Decca DL 4776 (M); DL 74776 (S) | 9 | 29 | 30 | GETTIN' ANY FEED FOR YOUR CHICKENS? Del Reeves, United Artists UAL 3530 (M); UAS 6530 (S) | 2 |
| 10 | 10 | EVIL ON YOUR MIND Jan Howard, Decca DL 4793 (M); DL 74793 (S) | 6 | 30 | 29 | LONELYVILLE Dave Dudley, Mercury MG 21074 (M); SR 61074 (S) | 12 |
| 11 | 12 | I LOVE YOU DROPS Bill Anderson, Decca DL 4711 (M); DL 74711 (S) | 5 | 31 | 33 | THE WHO'S WHO OF COUNTRY AND WESTERN MUSIC Various Artists, Capitol TT 2538 (M); ST 2538 (S) | 12 |
| 12 | 15 | PUT IT OFF UNTIL TOMORROW Bill Phillips, Decca DL 4792 (M); DL 74792 (S) | 7 | 32 | 32 | FOLK-COUNTRY Waylon Jennings, RCA Victor LPM 3523 (M); LSP 3523 (S) | 23 |
| 13 | 7 | DUST ON MOTHER'S BIBLE Buck Owens & His Buckaroos, Capitol T 2497 (M); ST 2497 (S) | 16 | 33 | 31 | WEBB'S CHOICE Webb Pierce, Decca DL 4782 (M); DL 74782 (S) | 6 |
| 14 | 23 | STEEL RAIL BLUES George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S) | 2 | 34 | 34 | THE DRIFTER Marty Robbins, Columbia CL 2527 (M); CS 9327 (S) | 2 |
| 15 | 14 | I'M A PEOPLE George Jones, Musicor MM 2099 (M); MS 3099 (S) | 12 | 35 | 38 | THE LEGEND LIVES ANEW Hank Williams, MGM E 4377 (M); SE 4377 (S) | 2 |
| 16 | 16 | DISTANT DRUMS Jim Reeves, RCA Victor LPM 3542 (M); LSP 3542 (S) | 16 | 36 | 36 | I COULD SING ALL NIGHT Ferin Husky, Capitol T 2548 (M); ST 2548 (S) | 9 |
| 17 | 17 | LET'S GO COUNTRY Wilburn Brothers, Decca DL 4764 (M); DL 74764 (S) | 6 | 37 | — | I'M A NUT Leroy Pullins, Kapp KL 1488 (M); KS 3488 (S) | 1 |
| 18 | 18 | MAN WITH A PLAN Carl Smith, Columbia CL 2501 (M); CS 9301 (S) | 5 | 38 | — | ANOTHER BRIDGE TO BURN Ray Price, Columbia CL 2528 (M); CS 9228 (S) | 1 |
| 19 | 13 | I LIKE 'EM COUNTRY Loretta Lynn, Decca DL 4744 (M); DL 74744 (S) | 21 | 39 | — | CONNIE SMITH SINGS GREAT SACRED SONGS RCA Victor LPM 3589 (M); LSP 3589 (S) | 1 |
| 20 | 20 | TILL THE LAST LEAF SHALL FALL Sonny James, Capitol T 2561 (M); ST 2561 (S) | 5 | 40 | 35 | GIRLS GET PRETTIER Hank Locklin, RCA Victor LPM 3588 (M); LSP 3588 (S) | 9 |

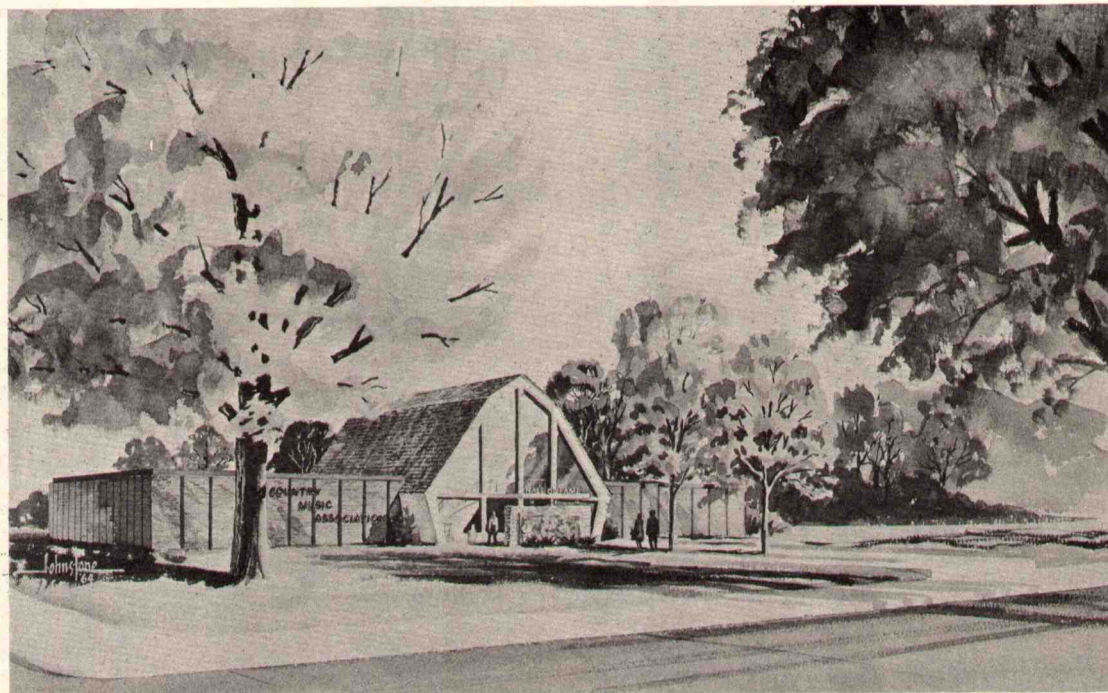
Neal, GAC Shows Click At Du Quoin

DU QUOIN, Ill. — Country music scored another winner at the first two nights of the Du Quoin State Fair here Aug. 27-28, with the main grandstand attractions produced by Bob Neal, of the Neal Agency, Nashville, in co-operation with E. O. Stacy of the General Artists Corp., Chicago.

The Saturday night (27) show drew a crowd estimated at 10,000, with the Sunday layout (28) pulling some 12,500. The Saturday line-up spotted Pete Drake and band, the Stoney Mountain Cloggers, Warner Mack, Grandpa Jones, Hank Williams Jr., Lester Flatt and Earl Scruggs, Carl Smith, Loretta Lynn, Roy Clark and Ferlin Husky. Sunday layout had the Pete Drake group, the Cloggers, Sonny James and the Southern Gentlemen, Dottie West, Marty Robbins, Ernest Tubb, Don Bowman and Roy Acuff.

"Country music has proved itself with us," said D. M. Hayes, president of the Du Quoin Fair, "and we're planning to operate with the same policy on the first two days of the fair in 1967."

LOCK HAVEN, Pa.—Palmer A. (Pop) Stover of Lock Haven was elected president at the 10th annual National Convention of American Folk Music here Aug. 27. More than 100 out-of-State members attended the convention, which included jamborees on Aug. 26 and 27. Twelve country and western bands entertained.



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CONTENTS

THE 41 MAJOR MARKETS

Ratings indicate position held by each station and disk jockey by their musical format in influencing the record buying habits of their listeners—based on actual air play and over-the-counter record sales.

| | | | |
|--|---|---|---|
| ALBANY— SCHENECTADY— TROY, N. Y. | COLUMBUS, Ohio DALLAS, Tex. DAYTON, Ohio DENVER, Colo. DETROIT, Mich. FT. WORTH, Tex. HARTFORD, Conn. HOUSTON, Tex. INDIANAPOLIS, Ind. KANSAS CITY, Mo. CLEVELAND, Ohio | MEMPHIS, Tenn. MIAMI, Fla. MILWAUKEE, Wis. MINNEAPOLIS— ST. PAUL, Minn. NASHVILLE, Tenn. NEW ORLEANS, La. NEW YORK, N. Y. NEWARK, N. J. OKLAHOMA CITY, Okla. PHILADELPHIA, Pa. | PITTSBURGH, Pa. PORTLAND, Ore. PROVIDENCE, R. I. ROCHESTER, N. Y. ST. LOUIS, Mo. SAN DIEGO, Calif. SAN FRANCISCO, Calif. SEATTLE, Wash. SYRACUSE, N. Y. WASHINGTON, D. C. |
|--|---|---|---|

CROSS-REFERENCE RECAP BY MUSICAL FORMAT

| | |
|--|---|
| POP SINGLES POP LP'S R & B JAZZ COUNTRY CONSERVATIVE COMEDY FOLK CLASSICAL | DJ RANK STATION RANK STATION ADDRESS, ZIP CODE, AREA CODE & PHONE NUMBER |
|--|---|

SPECIAL LISTINGS

| | |
|---|--|
| NATIONAL BANDSTAND SHOWS: Name of Show & Personality Current number of markets Producer & Talent Co-ordinator Full address, area code & phone number | LOCAL TV BANDSTAND SHOWS City & State Name of Show & Personality Station Call Letters & Time Slot(s) Full address, area code & phone number |
| COUNTRY TV SHOWS City & State Name of Show & Personality Station Call Letters & Time Slot(s) Full address, area code & phone number | |

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Historic Forum Draws Leaders

400 Pioneers at Tape Conference

• Continued from page 1

his sales force on equipment and cartridges, intensifying promotional efforts and improving product display techniques; the necessity of the retailer to be aware of consumer product preferences which may be peculiar to his geographic location; the dealer should seek a solution to the pilferage problem; he should maintain a properly balanced inventory while avoiding the pitfalls of overstocking.

5. Guidelines for the wholesaler—to aid the retailer in achieving the above objectives; he should avoid over committing himself and overloading the retailer with product.

Guideline for Manufacturer

6. Guidelines for the manufacturer—the need to establish uniformity, particularly in package size and pricing, thereby relieving market confusion.

7. Need for communication between the primary industries—music-record, automotive and home entertainment.

The Conference was co-ordinated by Coleman Finkel, vice-president of James O. Rice Associates, Inc., the firm which organized and produced the event under Billboard's auspices. Under Finkel's guidance, a unique method of presenting concurrent sessions was utilized. The technique was employed to allow individuals of divergent interests the opportunity of in-depth study of issues pertaining to their specific fields.

All registrants then reconvened Tuesday morning at a session devoted to selling in the automotive field and in the home. They then split into separate groups, one treated the retailing facets, the other the wholesaling side of the cartridge business.

Hal B. Cook's Opener

The conference was opened Monday morning by Hal B. Cook, Billboard publisher, who stated the purpose of the Conference. Cook said:

"A conference on the Tape Cartridge Industry is timely, for there is a new business emerging which involves creating, manufacturing, and marketing a product not only for musical pleasure, but for educational and commercial purposes as well. Billboard is proud of the role it serves as the business press communications link which enables us to bring the news of this emerging industry to our readers each week. However, the cartridge industry is growing at such a fast pace and can have such a profound affect on changing the future of the entertainment industry, it was felt by our editors that now would be the time to take advantage of one of modern management's prime tools, namely the educational forum."

Cook then introduced keynote speaker, Mort Nasatir, president of MGM Records (see separate

EDITORIAL

Call to RIAA

Three industries — music-records, automotive and home entertainment — cooperated and pooled their knowledge in order to speed the development of a lusty infant: the tape cartridge business. That is without a doubt the single most important aspect of the Billboard's Tape Cartridge Seminar, conducted Aug. 29-30 at the Edgewater Beach Hotel in Chicago. This co-operation is a good augury; for just as the record and radio industries are mutually dependent upon one another, so is the tape cartridge industry dependent upon the record, automotive and home entertainment fields.

Let us hope this pooling of information is sustained —and even expanded. One of the areas where this is immediately necessary is the matter of quality standards. Mort Nasatir, MGM chief and keynoter of the cartridge conference, urged that a committee be created to suggest such standards to the RIAA.

We agree—and we urge the RIAA to support the concept of standards of quality in the tape cartridge field—just as it does in the record industry. We urge that the RIAA take the lead in this matter; we urge that it draw together the necessary experts to draw up standards, and that this be done as rapidly as possible.

story), and traced his background as an advertising agency executive and a leader in the record industry.

The morning session also included talks by Andy Csida, general manager of Billboard's special projects division, and Lee Zhitto, Billboard's editor-in-chief. Zhitto's comments traced the four-year-old history of the tape cartridge industry from the time Earl Muntz started installing cartridge playbacks in 1962. He said the industry moved a year ago from a brisk regional business into the national marketplace thanks to the introduction of the Lear Jet 8-track cartridge system and the combined promotional push of Ford Motor Co., RCA Victor, Lear Jet and Motorola.

Csida, using statistical "indicators" gathered by his Record Market Research division, drew a profile of the average cartridge playback buyer, analyzed current market trends, and projected the growth of the industry. He pointed out how the history of the record business shows a new development emerging each decade, and that the tape cartridge has emerged as the latest.

Csida said "We've got 58 million U. S. households to sell to . . . and these have \$282 billion to spend for retail products. Of that, \$13 billion is earmarked for furniture, household products, appliances, and that's

Nasatir Calls for Tape Standards

• Continued from page 1

to come along." Commenting that MGM was totally committed in the cartridge field to 2, 4 and 8-track, he said, "We must prepare ourselves for multiple application of the tape cartridge principle. And the public will make its inexorable choice—or choices. This calls for caution and business judgment on our part. But if we sit it out on the sidelines, we shall miss the big show."

He was asked by the audience why many of the major record companies had shown reluctance about the cartridge business. "Many have taken a bath," he answered, "on other experiments." But, he added, it's record men who have the necessary experience in music that the field needs.

Another pitfall in the cartridge industry was the failure to educate dealers as well as consumer to the advantages of tape cartridge listening. MGM Records, he said, is taking the leadership in this respect with development of a manual through co-operation with Ampex and International Tape Cartridge Corp. This manual will inform dealers on all aspects of the business, including how to stock and maintain inventory.

Set Mood

As keynote speaker, Nasatir set the general mood and pattern for discussion felt throughout the conference: "A record company is intrinsically a producer of music for sale to the public. What we have to sell—music—remains constant; the form in which we sell it, cylinder, disk, reel and cassette or cartridge has been and will continue to be subject to change." He said there was no intent to get into lengthy discussion of tape versus disk—or of one tape system versus another. "From our vantage point, these controversies are of limited interest. They are the means to an end and not the end itself." He said the disk will be with us for many years to come, and I, for one, believe there will also be a disk industry."

He warned against thinking of the auto as "the be-all and end-all" of the tape cartridge and player market. To really capitalize on the cartridge industry "we must present the tape cartridge as a new mode of listening. In a mobile society, the cartridges themselves must literally move from auto to home and back again. It is not only desirable to have a home market—it is essential that we have one."

the grouping that embraces phonographs and records, and now cartridge playbacks and cartridges. They've got a good deal more to spend on automobiles and auto products and accessories. Now that includes money for cartridges and playbacks."

Conference Highlights, Speech Excerpts Give Customer the Whole Ball Of Wax, Earl Muntz Advises

It was standing room only for a discourse on the profitability of a playback installation center with the West Coast's Earl Muntz as guest lecturer.

Muntz' ready reserve of information and sharp retorts kept the seminars moving briskly as he urged his listeners to offer complete service, "the whole ball of wax" as he classified installation, service and library facilities.

With the proper installation you can take a \$39 unit and make it sound as good as a \$200 machine, he said. "I don't know of anyone who's gone back to radio after he's had a player properly installed."

Muntz noted he doesn't make any money on service, but feels it's a vital function for the growth of an installation center. Service will lure the customer into a cartridge-buying habit.

"You've got to be the king," Muntz explained in noting that the installation owner must set up operational procedures and adhere to them. Muntz believes in door installation for speakers because they provide a "better, consistent enclosure with better bass response." If the customer doesn't want the speakers installed in his doors, or asks for special placements, Muntz would rather pass up the business, he explained, than go against his proved systems.

The owner of Muntz Stereo-Pak classified service cites good parking facilities and pleasant people to wait on customers and catalog as the major ingredient necessary for a successful player installation center. His recently opened Cartridge City in Van Nuys, Calif., installs 4-track players "on anything that moves," from bicycles to Cadillacs.

Using slides to show off his new operation with dialog dubbed on a cartridge, Muntz explained how the tight-fitting, red-uniformed sales girls work on a 5 per cent commission on units and a 10 per cent commission on music. "Some of these girls are making \$1,100 a month," he continued.

Muntz' seminar bristled with questions from the audience, touching on installation subjects and into the inevitable comparison of 4 versus 8-track. "What do you tell a person selling a car equipped with a player?" Muntz was asked. "Take the unit out and

(Continued on page 68)

"The Profitability in Developing an Installation Center for Playback Equipment in Automobiles"

By Earl Muntz, President
Muntz Stereo-Pak, Inc., Van Nuys, Calif.

The market today is tremendous, and I really feel that we've only started to scratch the surface, for we're operating in the Southern California area at the present time where the units have had considerable more exposure than they've had in the Midwest and the East. We feel that in the very near future the Midwest and East may be as large a market as we're enjoying on the West Coast. But, in the meantime, we'll continue to grow very rapidly in Southern California.

I have been asked to speak on the feasibility and the profitability of an installation center by Billboard, and in my opinion, I don't feel that anyone operating strictly

on the basis of installing units for automobile dealers and music centers could become profitable with just installations. We have found that it's necessary to have the entire line, including the sale of cartridges along with the sale of playback units for the car as well as the home. This has been one of the great advantages that the Muntz key account has enjoyed because he becomes a specialist in all three areas, therefore operating an excellent installation center as well as service that brings the customer back for future sales on the cartridges. It has always been our feeling that the unit was more or less the razor and that the cartridge would become the part of the blade business.

Today, in order to give a good example of what we feel would be an ideal operation in the line of installations as well as sales of cartridges and units, we have prepared a carousel of 100 picture frames and will present it now. After seeing the films of what we call an "ideal operation," any questions you would like to ask will be answered to the best of our ability.

I want to thank all of you for attending our showing. Everyone's asking what the predictions are on the strength of this industry and what the future will be. My honest belief as of this moment is that the industry will sell approximately 2 million units in 1967. I feel that 20 per cent of the 2 million units will be sold in new automobiles during 1967, leaving 1,600,000 to be sold as hang-on units. I feel that by 1972 or 1973 there could be as great a percentage of units installed in new automobiles as radios are at the present time. However, do not forget that the automobile radio today is not 100 per cent installed at the factory level. The aftermarket is still a very important market and probably consists of better than 25 per cent of the car radios being installed in automobiles at the present time. Automobile radio was introduced in 1930; so we have had 35 years of automobile radio behind us, and still it is not anywhere near 100 per cent of the automobile radios that are sold on the market today.

Mfrs. See Enough for All, But Fight Shaping for Top Gun

After two solid days of seminars covering all phases of the tape cartridge industry were over, the prevailing feeling among the tape cartridge manufacturers was that the 4-track, 8-track, Philips reel-to-reel and Playtape 2-track monaural could all flourish side by side. But they were going to fight as hard as they could to propel theirs to number one. This was revealed at a press conference held at the close of the conference.

"Standardization will not be a factor in the future market," said Arnold Woolf, treasurer of Arco Auto Supply, Boston, an auto accessory dealer. ITCC President Larry Finley and Irwin Steinberg, executive vice-president of Mercury Record Corp., concurred with Woolf's views.

"The after market sales will be 10 times the original market," Steinberg said. "Although 4 and 8-track will continue to have a major share of the market, the leading home entertainment manufacturers—Panasonic, Mercury, General Electric and Zenith all have reel-to-reel players."

"Just as the 33 and 45 r.p.m. record exist simultaneously," Finley said, "so will all the systems in the tape cartridge field." However, he added that since all the car manufacturers will endorse the 8-track system, it will predominate.

Earl Muntz, president of Muntz Stereo-Pak also agreed, but as the others, he had his own opinion. "All music will be made available on 4-track, as well as 8," he said. "Because of the bootlegging problem

record manufacturers will be forced to move to 4-track." Muntz explained that since the tracks on the 8-track cartridges shift into one another, any amateur could record onto a cartridge from records. Very little shifting noise results as the tape moves to another program in the 8-track. Said Muntz, "4-track cartridge units will outsell the eights 4 to 1 in the next 12 months. The costs of the fours are less and the eight will be comparable to the compatible units. The consumer will buy 4 or 12. (Twelve-track units are Muntz's version of a 4 and 8-track compatible unit.)"

Muntz's reaction came after Jim Gall of Lear Jet said there is no future for the 4-track compatible unit. "Muntz has the largest 4-track catalog," he said. "But it doesn't approach that of RCA, Columbia and Capitol."

The West Coast is considered the stronghold of the 4-track system since it has a three year lead on the 8. Muntz, whose success has been based on this market is now broadening his horizons. "This Conference has gotten me to realize the range of the tape cartridge industry," he added. "I'm going into Chicago with 2,000 machines and I'll sell each one of them at \$25 apiece, installed."

The pinch roller that's inside every cartridge is one problem which is bothering all the continuous loop cartridge manufacturers. Both Muntz and Finley called for the installation of the pinch roller into the unit instead of the cartridge.



MORT L. NASATIR delivers Tape Cartridge Conference keynote address.

"In What Directions Will the Tape Cartridge Field Go—Its Pitfalls and Promises."

By Mort L. Nasatir, President
MGM Records, Inc., New York

We live and work in one of the most exciting ages in the history of man. It is an age of challenge. It is a time of change. A time of economic thrust, of sociological upheaval, of technological miracles. Each of our industries — as well as each of us as individuals — must deal with these momentous changes. We must bring to bear as much vision and practicality as we can in order to prepare for a meaningful and protective future.

If we are to be part of the growth pattern, in the music business must be prepared to meet these changes on all levels; in our creative efforts, in our production planning, in our marketing goals and objectives. We must be sensitive to change; we must be receptive toward change; we must be oriented towards change. Only then shall we grow along with the growing tide of tomorrow. In a few moments I shall try to profile for you, as briefly as I can, the fabulous market that lies just ahead. And it is in this context that we must view our coming growth.

I speak of the growth not only of a record company like MGM Records; but of industry growth. The music industry . . . or, more broadly speaking, the entertainment industry. Indeed, some optimists have called it "the industry of human happiness." Having worked in this business some 19 years I'm not certain I can accept that description. However, I can and do accept, along with many others, the vision of a vast market that beckons to us from the rapidly clearing mists of the next few years. For the market of tomorrow — if we can only realize it — is already here!

And it is in this context that we must view — again, with vision and a strong measure of practicality — the future of the tape cartridge.

Let us move away from the broad generalities of the future, glowing though they are, to the specifics of the present. I speak to you in my capacity as president of a record company. And it has taken me almost 19 years to realize what a record company is. A record company is intrinsically a producer of music for sale to the public. What we have to sell — music — remains constant; the form in which we sell it, cylinder, disc, reel and cassette or cartridge has been and will continue to be subject to change.

For this reason an alert record company, as a music producer, must be involved in any manner of technological reproduction which has sales appeal to the public. MGM Records, for example, has made a total commitment to the tape market in all its current phases: reel-to-reel, four track and eight track cartridge systems. In July MGM introduced "Playtape 2" — a new cartridge system developed by Frank Stanton. Playtape 2, in both player and cartridge, has flexibility of performance, high portability and a price structure certain to attract pre-teenagers, teen-agers and adults as well. The response has been overwhelming, proving again, we feel, the essential vitality of the cartridge tape idea.

There is no intent here to get into a lengthy discussion of tape versus disc — or of one tape system versus another. From our vantagepoint these controversies are of limited interest. They are the means to an end and not the end itself. They are a guide to emphasis, however. Tape, today, is a lusty, squalling infant industry, healthy if a bit unstable on its feet; learning to crawl before it can walk. It is a \$12 million business compared to the \$789 million disc business. And the disc business is still growing at a furious rate! From annual gross retail sales of \$250 million in 1955 to 693 million in 1964 to 789 million in 1965, the latest figure we have. It is significant also to note that there has not been a decline of gross retail sales since 1955 or in the past 12 years. Conservatively, we can anticipate a future gross retail sales figure for the record business of well over \$1 billion by 1970!

This then is the answer to those who ask whether the tape cartridge will replace the disc business by 1970. Baby is doing quite well, thank you — but Mamma isn't doing badly at all. The disk will be with us for many years to come, and I, for one, believe there will always be a disc industry.

Why then are we so excited about the potentialities of the tape cartridge? I have already said that the

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There's Programming in Finley's Cartridge Future

Steps are being made to "program" music on cartridges much as radio stations program records. This was brought out by Larry Finley, president of International Tape Cartridge Corp.

"Few people can stand 80 minutes of an artist on one cartridge, which is the playing time of a twin-pak," he said. He did not speculate when the programmed cartridges would be available. The current problem is trying to get record companies to agree to be together on a cartridge, he said. He felt that companies having more than one label would be the first out with the programmed cartridges.

The cartridge business is growing so fast, he said, that "nothing can stop us." A major oil chain is going to launch test sales of cartridges in February. A New Orleans apartment building now under construction will have a tape cartridge player installed in the wall of every apartment and the owner intends to recoup his expense by selling dwellers cartridges.

Finley gave a glowing picture of the business for an audience of more than 100 cartridge and record men, saying that by the end of 1967 more than 3.5 million players should be on the market. An early problem in the growing business was that very few distributors had enough faith to stock cartridges, he said. But "within 60 days distributors will be enjoying a bonanza like they've never seen before. I don't see how manufacturers of tape cartridges will be able to make and ship enough of them."

He felt that 8-track would be the major push because of the backing of the auto industry and their related advertising.

"The Role of the Wholesaler in the Tape Cartridge Business."

By Larry Finley, President
International Tape Cartridge Corp., New York

Today we are witnessing a renaissance in the music industry due to the fact that the stereo tape cartridge and the continuous loop stereo concept is finally coming into its own.

To those of you in this room that had faith, you know it has paid off; but, believe me, within the next 60 days tape cartridge distributors and dealers will start to enjoy a true bonanza. It is very doubtful that enough cartridges will be produced to fill the demand of those people who will be introduced for the first time to car stereo as well as to the cartridge deck for home use.

It is true that the major advertising push this fall and this coming year is going to be on the 8 track unit and 8-track cartridge, but we also know that 4-track is here and will be here for a long time to come. You can liken the 4 and 8-track configurations to the battle of the speeds in the phonograph field where we have a 45 rpm and 33 1/3 rpm. Both sell and both sell well and the successful distributor is one who handles both; in fact, you cannot be a record distributor unless you do handle both speeds.

Many distributors have also asked and are confused about various other configurations that are being introduced on the market.

It is my feeling that regardless of who comes out with what configuration and no matter how great it may be, because of the millions of dollars that will be spent by major automotive firms, the major home entertainment manufacturers, the record companies and the tremendous exposure that will be given to the 8 track configuration, the 8-track will receive, perhaps, with the exception of Southern California, the greatest amount of sales. The impetus gained by 4 track will continue to make this configuration grow. I believe that any configuration other than the 4 or 8, regardless of its merits, will have difficulty getting a foothold on the market. The time to stock cartridges for these other configurations is only after any of the new types of play-back units gain substantial market acceptance. I am sure that when these other configurations are proven and gain acceptance, that we as well as the other tape sources will make music available for them.

Again, I want to emphasize that the cartridge business differs from the record business. As a distributor you should realize that costs of production for cartridges are much higher than they are for record albums. The album itself costs from 25 to 35 cents to produce and the jacket from five to eight cents. This is raw cost without royalties to the artists or to the music publishers. The cartridge cost alone, and I am speaking about blank cartridges, come to more than the total of the finished record album package. Then you add to that the cost of lubricated tape (which must be of the finest quality), the duplication, the assembly of the cartridge, and the loading of the cartridge, to say nothing of the packaging or mastering or inter-mastering. These costs are high and mighty high. There is no question but that some day we hope, and real soon, these costs will be reduced and I am sure that as they are reduced the savings will be passed on to distributors. Profits are very small compared to the profits in the record business.

Because of these high costs and the present discount structure, all distributors must attempt to maintain the suggested retail list price in their area. Very few stores are discounting tapes at this time and some of the major discount chains are maintaining the full suggested list price without discounting. I think I am safe in saying that 90 percent of the discounting is done on the two labels which have a \$7.95 list price where they offer the distributor and dealer a bigger discount. From people I have spoken to, rack jobbers, and one of the largest chains in the country, they are selling the \$7.95 at \$6.95 in order not to confuse the buying public.

Gentlemen, this is the time to start organizing and getting ready for the onslaught of business which we all know will be there when the advertising campaigns by the giants of the industry will be launched. Now is the time to supply your salesmen with a play-back unit for their car so that they can properly demonstrate the magic of car stereo. Now is the time to prepare yourself for the home market. Now is the time to place your orders with manufacturers for play-back decks, for cartridges, for pilfer-proof racks, for adver-

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Friendly Rivalry Marks the Gortikov-Steinberg Session

By ELIOT TIEGEL

Stan Gortikov, president of Capitol Records Distributing Corp., backed his company's (one-speed 8-track) concept at a seminar on "The Point of Sale . . . Birthplace or Graveyard?"

Gortikov's statement regarding standardization was among many points brought out in a lively session moderated by Mercury's executive vice-president Irwin Steinberg, who presented an opposite philosophy about playback systems.

Gortikov's talk concerning point-of-sale merchandising elicited rebuttals from the audience, which added spice to the reaction between the speaker and Steinberg.

Gortikov said cartridges would flourish or flounder at point of sale. Citing the record trade's affinity for self-service, the president of Capitol Records Distributing Corp. said he felt the industry "appeared determined to doom the tape cartridge to a life under a glass counter or to an anonymous place in a long line of other cartridges far behind that counter." He further attacked the concept of "substituting an inventory of cardboard for the real thing," adding: "We seem bent on ignoring and suppressing all the sales allure of art and graphics." The fear of pilferage was responsible for causing dealers to move cartridges out of reach of the customer's touch.

A Delicate Point

Gortikov said the cartridge industry was at a delicate point" and that his "voice of doom" deliberations were meant to offer a realistic appraisal of the shortcomings of current point-of-sale techniques.

He cited 10 problem areas and offered his thoughts for improvements: (1) In the 8 versus 4-track battle, he suggested one system, 8, because of its general acceptance by the auto and home equipment fields in the U. S. (2) In packaging, he suggested dealers offer all types of available housing for 90 days and then study the feasibility of one configuration. Capitol's housing is the 7-inch square plastic donut, which the executive said the company would retain or abandon depending on field reactions. (3) Concerning prices, Gortikov said they were higher because of inherent production costs, but hoped technological advancements and competitive influences would lower prices without compromising profits. (4) Concerning pilferage, he chided dealers to realize they will always be faced with this problem as a "business cost" and to

utilize security methods while keeping tapes where they may be examined by the customer.

Product Exposure

(5) Concerning product exposure at point of sale, he requested tapes be made available for the buyer's scrutiny. Down with the practice of substituting slicks or covers on cardboard browsers, he said. (6) Concerning space utilization, he asked that cartridges be displayed full or half-face and that proper space be created for the product. (7) Concerning inventory, he suggested smaller inventories which turn over regularly during this stage of the industry's growth. (8) Concerning education, Gortikov asked for person-to-person contact or face-to-face confrontation between salesman and customer. (9) Concerning equipment, he suggested that stores already stocking tapes also sell players to increase the outlets for the music. (10) Concerning auto sales outlets, Gortikov suggested these accessory dealers seek the services of a record rack jobber or any multi-label supplier.

Public Would Decide

In the ad-lib session which followed, moderator Steinberg felt the public would decide on the surviving playback system—4, 8 or the Philips cassette, which he favored. Gortikov: "Even if the retailers go broke," an obvious reference to triple inventory stockage.

Lee Mendell, Liberty Stereo Tape's general manager, rose to counter Gortikov about divider cards substituting for cartridges in the binds. Liberty introduced its own dividers several months ago, and Mendell called the cards bearing cartridge jackets a "compromise system."

Atlantic's Nesuhi Ertegun asked why more than one playback system could not exist now? He thought it too early to lay claim to 8-track being the standard system.

Bel Canto's Russ Malloy said that the decision on a standard system had been made in favor of 8-track.

On another matter, Mike Daniel, San Francisco-based Western Tape Distributors, posed the question of bootlegging by retail stores who dub music off albums for cartridges. Gortikov cited an "obscure legal basis" as preventing a record company from prosecuting bootleggers. Only the publishers have the right to prosecute, Daniel was told, with MCA Music's Sal Chiantia suggesting that Daniel contact the National Music Publishers' Association. "Send them a list of bootleggers. We'll do something about it," Chiantia said.



CAPITOL'S STANLEY GORTIKOV delivers address as Mercury's Irwin Steinberg serves as session chairman.

"Point of Sale—Birthplace or Graveyard"

By Stanley Gortikov, President
Capitol Records Distributing Corp., Hollywood

All of you out there who aren't in our end of the music business might well learn a little about what we have to sell. Perhaps you think we sell phonograph records. We don't. We never have sold phonograph records. We have never sold reel-to-reel tapes. No, what we sell is "entertainment." We sell performances. We sell excitement and artists. That is what we sell and that is what the consumer buys . . . not our records, not our tape . . . but our music. Consumers are not going to buy little plastic cartridges either. Again, they'll buy only our music. It is appropriate for us all to reawaken to that fact, because right now many of us are in the throes of handling the tape cartridge like it was an "end" in itself instead of merely a means to an end . . . a vehicle for communicating musical entertainment to an individual willing to pay for it.

For example, many years ago the phonograph record industry entered its age of enlightenment with the introduction of self-service purchasing by the consumer. Over the years, increasing emphasis has been placed on consumer browsing, impulse purchasing and full-face display of the merchandise. The potential buyer has been allowed to touch the product, handle it, read it, flip it over, look at its pretty picture, read its printed text and become completely capable of making a purchasing decision.

As our industry now takes its first toddling steps into the era of the tape cartridge, the risk appears that we shall now turn our merchandising clocks back 20 years. All the many benefits that we have attached to the era of self-service may now be scrapped. All the intimacy of contact between the consumer and our product may soon be lost . . . and along with it many proved correlated selling benefits. We appear determined to doom the tape cartridge to a life under a glass counter or to an anonymous place in a long line of other cartridges far behind that counter. We seem bent upon ignoring and suppressing all the sales allure of art and graphics . . . all the excitement of descriptive language . . . all the merits of impulse buying. We are setting up a space—a no-man's land between where a consumer stands ready to buy and where the product reposes without a character of its own on a shelf far away. We are narrowing our customers down to those with 20/20 vision, and we are defying and daring these customers to read what it says on the end or on the edge of our product.

9. Equipment: Many retailers have already been somewhat hurt by over-extensive and premature stocking of cartridge product. Cartridges can sell no faster than is permitted by the availability of player equipment actually in the possession of consumers. The entire pace of this project is dependent on how rapidly and extensively the consumer buys the players, not the cartridges. We can only sell razor blades for razors in use.

This rightfully suggests the desirability for broad concentration on the sales of the equipment itself rather than cartridges alone. Certainly more aggressive equipment sales tactics can accelerate the public acceptance of the tape cartridge concept. Also, any retailer who sells tape decks at the point of sale is obviously the most logical source for the original purchases of tape cartridge libraries, so that a significant dollar sale is possible in such a transaction.

10. Distribution through automobile-related channels: One of the greatest lures of this entire cartridge business is the promise of opening new markets in the various facets of the automobile business—through new car dealers, accessory outlets, auto supply stores, service stations and the like. As a record supplier, I naturally and greedily seek all the business possible, but I urge these automobile-related outlets not to be unrealistically overwhelmed by all the excitement. They must realize two truths learned in the record business: A—An effective supplier must carry the best-selling product, which includes the releases of many, many record labels. B—A short product life and high degree of obsolescence prevail in our perishable kind of merchandise.

Reality has been significantly submerged in favor of unrestrained excitement over this new toy of ours. This unbridled optimism is exciting and real. But it must be tempered, and reality must be integrated with

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Pilferage and Variety Is Put At Head of Headache List

Pilferage and lack of standardization were major concerns at a panel on "Displaying, Promoting and Selling Tape Cartridges at the Retail Level" at last week's Conference here. Ethan Catston, vice-president of Wallachs Music City of Los Angeles, the panel speaker, outlined how the large five-store operation reduced pilferage through blister cards. He also called for standardization of cartridge configurations.

Questions at the session, chaired by Wybo Semmelink, assistant vice-president of North American Philips Co., Inc., also dealt on these areas. Catston noted that customers blamed the dealer for lack of availability of certain music in a particular cartridge configuration, although the fault was the failure of the manufacturer to produce the configuration sought. He repeated in

answering a question, "Yes, the customer dealing with us directly, feels we're responsible."

Slides Used

Calling pilferage "the No. 1 headache of sales," Catston, who illustrated his talk with slides, pointed to the 7 by 12-inch blister card used since March by Music City as the major reason for only two apparent cases of pilferage since that time. In answer to a question, he said the blister cards only cost about 2 cents to produce. He told another questioner, the blister-card system meant the store had little use for the Capitol "donut," but he felt that packaging had merit.

Pilferage also has been cut down at Music City by only displaying a limited amount of tapes, but

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FOUR HUNDRED PLUS industry leaders crowded hall for opening address by Mort L. Nasatir.

Auto Mfrs. Going 'Like 60' In Entertainment: Sperlich

Automobile manufacturers are now squarely involved in the entertainment business, Harold Sperlich, advanced program and component planning manager of the Ford division of the Ford Motor Co., told a Tuesday morning (30) session of more than 400 cartridge and record men here.

There were 85,000 playback 8-track units installed in the five various auto lines that Ford made last year, he said. A survey of Thunderbird owners revealed that 81 per cent were satisfied with their units; while some quality problems had cropped up, Sperlich felt that 1967 would see less than a 15 per cent ratio of the 1966 failure rate.

As for the future, he related the potential of cartridge player sales to auto air-conditioner sales, saying that some 3 million cars with air-conditioners were sold in 1966. "How big is the market for cartridges and players going to be? We don't know, but several times larger than now due to the entrance of other car manufacturers into the field this year." He projected that sales would be up possibly four times as much over 1966.

Regarding a question from the audience about the possibility of Ford adding a 4-track unit as optional equipment, he said, "The policy has been that we would prefer not to do this."

To illustrate how strongly Ford is behind the cartridge industry, he said that of some \$42 million spent by the company on advertising, about \$2,600,000 was directed to the stereo cartridge field and it received more advertising push than any other optional equipment. Ford was still involved in research on the field, concentrating on improvement in sound fidelity and reliability; compatibility of car units with home units; compatibility of second generation units with present systems; reduction of the size of the units; reduction of the cost of the units and the cartridges.

Sperlich also said: "As you know we offered stereo tape on three cars, the Ford, the Mustang and the Thunderbird and our Lincoln-Mercury sister division offered it on the Mercury and on the Continental. In the case of the Ford car the Tape-AM radio combination accounted for 3

per cent of sales and the Mustang 2.6 per cent and the Thunderbird 22.8 per cent. The performance on the Mercury was quite like the Ford car, and the performance on the Continental was quite like the Thunderbird. In total this will add up in 1966 factory-installed sales to about 65,000 player units sold by the Ford Division. In addition, our dealers will install about 10,000 units this year as accessory kits on the various cars in our line and the Lincoln-Mercury division will sell about 10,000 units as factory-installed for a total Ford Motor Co. sales effort of 85,000 player units in cars the first year out.

As you know, the reception of the stereo tape has been nothing short of tremendous but the year hasn't been without its highs and its lows. Perhaps the low side has been the fact that we experienced some quality problems in both the cartridge and in the player in 1966, as you might expect in a program as extensive as this one, and the first year out. We're delighted to tell you, however, that thanks to a rather extraordinary effort by our engineers and the engineers of the companies with whom we are dealing, we anticipate the 1967 quality experience will be dramatically improved with the 1967 failure rate predicted at the moment at 15 per cent of the 1966 rate.

The high side, aside from sales volumes that exceeded our wildest hopes, was the fact that in spite of some quality problems the great majority of people purchasing stereo tape in Ford Division products have been quite excited about the unit and very satisfied. For example, we recently conducted a market research survey among Thunderbird owners who purchased stereo tape, and, frankly, to our surprise, 81 per cent of all the Thunderbird owners indicated they were either satisfied at the 'excellent' level or satisfied at the 'good' level, only 19 per cent indicating a fair or poor level, and we are sure this is the result of some of the quality problems we had earlier. So, all in all 1966 is a pretty big year for stereo. It was a feature of some importance. Aside from its sales per se as an option we think it has contributed to the Ford image for new ideas and contributed to the sales of our cars."

'Simple' Merchandising Plan Gets Results for D.D. of Texas

CHICAGO—An uncomplicated plan for displaying, promoting and selling tape cartridge lines at the retail level was outlined at the Tape Cartridge Conference by Bob White of Dynamic Devices, Inc., San Antonio.

Though simple, the store's merchandising procedures have been productive. White, under questioning, reported cartridge and player unit sales which establish Dynamic Devices as one of the most successful tape-oriented outlets in the country.

The store opened, White reported, in November of 1964, and the staff was overwhelmed by a curious but confused public. In addition to wondering about cost and technical details of the new concept, White said, most customers wanted to know if the idea was practical or a passing fad. Problem number one, then, as White put it, was "convincing customers of the stability of the new product."

The problem was attacked these ways: the store was designed and decorated to exude quality; employees were hired in quantity and attired attractively; advertising was planned for simplicity and education.

The store sign is an example of the simplicity theme. It is 82 feet high, topped by a beacon, with the word STEREO running from top to bottom. "People have little difficulty in identifying the sign," White said, "for we embody it in all our advertising copy."

Because customers come from all social and economic backgrounds, he said, the store advertises not at any specific group but spreads its message through 15 radio stations, four TV stations, three dailies and 10 weeklies. "Our philosophy in scheduling advertising is to use heavy flights rather than limited placement on a consistent basis," White said. "We have found that by concentrating for a short period and at specific times of the year, we get better results."

Every Dynamic Devices ad shows the unit in a car or living room ("the proper setting"), describes simplicity of operation, shows cartridge availability and emphasizes store location. This is also the theme of a four-page brochure that has proved effective.

Also effective, White said, is the store's fleet of demonstration automobiles with various units installed. The demonstrator emphasizes that the cartridge offers the listener the music he likes, when the listener wants it, true stereo, that free service is available along with easy financing. (An outside agency handles the paper for financing.)

Major promotional point for the store is the avail-

ability of free, lifetime service to all units. The only charge is for replacement parts.

"The key to survival in our business is to be a complete dealer," White said. "Stock units, offer installation, service and carry the music." Dynamic Devices displays 17,000 cartridges behind a counter, lets the customer listen to them in attractive booths. A carpeted area for home unit demonstration is also provided.

White suggested that dealers, in promoting the tape cartridge, remember that it is a visual as well as audio item. "The public should see where the unit is installed—and how simple it is to operate."

'Dog on Disks Doesn't Change Spots on Tape'

Amos Heilicher, president of Heilicher Bros. and J. L. Marsh, Inc., captured his listeners' attention with his talk on "Purchasing, Inventory and Investment Considerations in Cartridge and Equipment Retailing." A leading distributor and rack jobber, Heilicher's spread of industry knowledge is vast and encompasses the areas of manufacturing and retailing, in addition to wholesaling. His session was under the chairmanship of Merv York, president of Top Notch Auto Supply Company, Hopkins, Minn.

Heilicher's speech was crammed with factual material in line with the title of his talk. When he completed his speech he fielded questions, and during the question and answer period he brought out these points, among others: (1) Product which sold well on records will sell well in tape cartridge form. In line with this, he cautioned against thinking that a "dog" on records could be a success on tape. (2) Heilicher believes in 100 per cent guarantee on cartridge product, rather than consignment. (3) In answer to a question as to how tape inventory would affect record inventory, Heilicher stated that the tape cartridge is a new field and should be considered a new source of volume. Thus tape cartridge inventory should be viewed as something in addition to record inventory. (4) Heilicher stated he did not think the cartridge would obsolete the disk in the home. (5) Heilicher believes there is a good potential in operating a cartridge rental library.

Racker, Distrib, 1-Stop —A Selling Eye's View

Tuesday's session (30) on "Selling Through Retailers" included talks by Cecil Steen, president of Recordwagon; James Shipley, executive vice-president of Main Line Cleveland, and Michael J. Daniel, president of Western Tape Distributors, Inc., of San Francisco. Respectively, they gave the points of view of selling cartridges through a rack jobber, a distributor and through a one-stop. Shipley's talk also encompassed equipment. Norman Goodwin chaired the session, which was marked by solid business philosophy and sharp wit.

The broad range of questions included such as: (1) Can you live with the present return policy? (2) What percentage of cutouts do you carry? (3) Should a distributor take a stand on the 8 and 4-track battle?

Shipley predicted that the industry demand for functionals will grow. Steen, regarding the battle over configurations, pointed out that he in the East was committed to 8-track; but that on the West Coast a distributor could not do this.

With regard to whether the cartridge distributor should also be in the equipment business, the panel recommended caution—pointing out that in the record business the bulk of phono sales does not occur at the level of the record retailer.

In answer to a question on what constitutes good packaging in cartridges, all three speakers urged standardization upon the manufacturers.

In answer to a query as to cartridge display fixtures, it was pointed out that this is now a function of the rack jobber; that manufacturers attempts on this level have been disastrous.

One of the interesting questions posed was: "Don't you feel that there is not sufficient discounts in the cartridge industry to warrant functional discounts?" Shipley answered that if a distributor has exclusivity in a market and is performing his function of developing a market, then he is entitled to more as volume goes up and manufacturing costs go down.

The panel also noted the advantages of exclusivity in distribution, stating that "the manufacturers are asking for disaster when everyone is appointed a distributor."

Several questions had to do with the type of cartridge product stores should carry. Steen noted that rapidity of turnover was a vital factor in deciding this; and that the answer should take into consideration such factors as the strength of the market, how many cars there with units, etc. And this question again brought out the prevailing view that if an item did not sell as a record, it would prove a dog on tape. Elaborating on this point, Steen advised manufacturers to use caution in what they released.

"Evaluation of Experience in Selling Tape Cartridges and Equipment Through a Distributor"

By J. J. Shipley, Executive Vice-President
Main Line Cleveland, Inc.

Selling through a distributor—why a distributor? Or perhaps first—what is a distributor? A true distributor is not a branch—and not a jobber. He performs an independent marketing function. And it is this service above all which a true distributor brings to a manufacturer and his product. A jobber basically per-

(Continued on page 65)

Heilicher himself will have such an operation within 90 days. He told the listeners that such an operation could be set up for an investment of between \$20,000 and \$25,000, with about 4-5,000 items. An across the board line-up of product is necessary, ranging from kiddie material to jazz. (6) Heilicher predicted that by next year, good imported equipment will be coming into the American market. (7) Heilicher outlined methods whereby a retailer could avoid becoming inventory rich. "The fastest way to get hurt is by stocking cartridges which do not sell."

Heilicher also explained his use of the Kimball method of Electro Electronic Data processing as a means of inventory control.

He also discussed methods of displaying cartridges, and showed illustrations of puffer-proof rack he is now building. This will hold 240 pieces. Heilicher also stated that he will shrink-wrap his stock of tape cartridges; and for this purpose he is acquiring another Cryovac machine.

On stocking 4 and 8-track, Heilicher said: "The amount of 4-track and 8-track tape to be held in a dealer's inventory depends entirely upon the proportionate sale of equipment in the particular area in which the retailer does business. On the West Coast, as we all know, 4-track has been in existence for a few years, and has had a head start on the 8-track. In our particular area, the 8-track is in the foreground, and is now selling at a 20-1 ratio over the 4-track. Please bear in mind here that the three major record manufacturers in this country, Columbia, RCA Victor and Capitol, have definitely stated at this time that they will produce nothing but 8-track tape, and this will be one of the main factors in deciding the final type of cartridge to be used."

Cartridge Road Is Unlimited, Gall Asserts at Wind-Up

A wide range of present and seemingly unlimited future use for tape cartridges was outlined by Jim Gall, new vice-president of the Lear Jet Corp., Tuesday (30) at the luncheon winding up Billboard's Tape Cartridge Conference. Before his cogent remarks, Gall was congratulated on his Lear Jet promotion by the diners in the packed Marine Room.

Hal B. Cook, Billboard publisher, introduced Gall after first calling the roster of distinguished pioneers at the two-tiered speaker's table. Addressing the largest collection of cartridge giants ever assembled in one room, Gall first recalled the beginnings of his association with William P. Lear, president of Lear Jet. Gall also lauded the successful Conference.

Industry leaders seated at the upper-tier table were Bob White, vice-president of Dynamic Devices; Ethan Caston, vice-president of Wallichs Music City; James H. Martin, president of James H. Martin Distributors; Vince Vecchione, manager of Consumer Product Sales for the Borg-Warner Corp.; Larry Finley, president of International Tape Cartridge Corp.; Wybo (Sem) Semmelink, assistant vice-president of North American Philips Corp.; Ernie Robinson, vice-president of Stewart-Warner Corp.; William D. Littleford, president of The Billboard Publishing Co.; Irwin H. Steinberg, executive vice-president of Mercury Records; William Mulcahy, president of TelePro Industries; Darse Crandall, product manager for TV and Stereo of AIMCEE Wholesale Corp.; Arnold Woolf, treasurer of Arcco Auto Supply Co.; Jack Frankford, president of Michigan Mobile Radio, and Harry Beckerman, president of Car Tapes.

Seated at Second Tier

Seated at the second-tier table were Arthur Brobar,

president of Discount Record Center Stores; T. K. Norton, national manager of Motorola's Automotive Products; Cecil Steen, president of Record Wagon; John O'Hara, director of tape development for Philco Corp.; Earl Muntz, president of Muntz Stereo-Pak; Amos Heilicher, president of Heilicher Brothers; Cook, Gall; Irving Green, president of Mercury Records; William Wilfong, merchandiser for Goodyear Tire & Rubber Co.; Norm Goodwin, president of West Coast Tape Cartridge Corp.; Jim Shipley, executive vice-president of Mainline Cleveland, and Lee Charles of the Central Product Office, Advanced Engineering Department, of Ford Motor Co.

Among the present uses for cartridges Gall cited were fire and burglar alarm systems, as well as uses in cars, boats, planes and the home. He listed horizons in education, games and storytelling for children, travelogs, jukeboxes, theaters, literature, instruction manuals from cooking to mechanics and video tape recordings played through a TV set.

He called for people in the rapidly growing industry to give it their full time. After alluding to some current problems, he told the enthusiastic gathering, "But many will be able to visualize this great potential that surrounds us, see what is on the horizon for the tape cartridge and move now to capitalize on it despite the problems. There will be problems for some years to come. There will be mistakes, some confusion will exist, but it seems to me that those of us who are ready, willing and able to move ahead now and approach these new horizons without fear will find more benefits from the tape cartridge than they ever dreamed possible."



CONCURRENT SESSIONS draw healthy turnout of participants.

Home Sets Hot: Philco's O'Hara

Distributors in the home entertainment field are very excited about the tape cartridge industry for a home, John O'Hara, director of tape development for Philco, said here Tuesday (30). He also brought up the plea for a Cartridge Association.

"Opportunities for Use of Playback Equipment in the Home."

By John A. O'Hara, Director of Tape Development Philco Corp., Philadelphia

Just last week I had the opportunity to talk to all our distributors about the tape cartridge business. This cartridge subject was that provoking to these professional salesmen and businessmen that it ran second only to color TV in interest. The enthusiasm was there! All of them wanted more and more information on the subject, so they could interpret this new market to their accounts.

That guy called consumer will be asking plenty of questions of the retailers, and it is the obligation of each factory to provide factual answers for his retailing representatives.

After this schooling the aggressive retailers will be looking for marketing ideas to promote the product lines. Tie-ins with local car dealers — offering bonus cartridge tapes with product — merchandising consoles, amplifiers and tuners with tape cartridge decks — creating a tape cartridge lending library — packaging a home unit with a car player — are only a few of the imaginative approaches which can be suggested and programmed with the local dealer.

Sales promotional material must be supplied to catch the consumer's eye once he has begun to absorb our story. We should strive to get window displays. We should push to get mass floor display. We should string banners and pennants. We should paste up wall charts. We should prepare mailing pieces. We should hand out en masse flyers telling the consumers about our particular systems.

Finally our advertising programs. If you are fortunate enough to have a national campaign it should be merchandised down to the grass roots. What's wrong in your home instrument copy — whether it be national or local — with tying in availability of cartridges and again plugging the car-home theme? This approach — pulling together a whole system of stereo entertainment for the consumer — will make his job of saying yes that much easier.

In summary to this point of local market merchandising, may I offer to the home entertainment distributor the initiative of creating in his local market an association composed to tape cartridge interests, automobile dealers and home instrument wholesalers. This collection of dynamic merchandising experience could then set in motion action programs which will result in gaining the longest mileage from the compatible interests of all participants.

Far be it for me to predict publicly how King Consumer will react to the systems of Company F or Company L or Company P or the other entries in this contest. As an industry spokesman today, I urge upon all home instrument manufacturers to examine prudently in the upcoming market whether the product commitments for our market are right and proper. After all we fell heir to a concept that was originally engineered not for the home but for the car. Because this new industry has taken off with lightning speed, perhaps we have not had all the time we need — what with our other commitments — to evaluate totally all the home requirements.

Forum Talks Available

NEW YORK—The complete text of all speeches delivered last week by industry leaders at Billboard's Tape Cartridge Conference will be made available in printed form, and highlights of the talks will be issued on a tape cartridge recording. The 60-page book of speeches and the tape cartridge version of the Conference highlights automatically will be sent free of charge to all Conference registrants. Additional copies of the book will be available at \$5 per copy from Billboard. The cartridge was recorded by Larry Finley's ITCC.

Top Experts Weigh Various Sales Outlets for Product

A bright, shiny car, fully equipped with a tape cartridge playback unit, in the showroom or department is the most effective way of selling the customer on tape cartridges. At the session covering dealer experience in selling tape cartridges and playback units, dealer having such a set-up extolled its virtues.

"A 1966 G.T.O. 'loaded' with our equipment is on our display floor all the time and beside it we place a custom car showcase. These cars are leased from \$25 a day and up, but they're well worth any cost involved if properly exploited. When a customer is willing to pay to see one of these cars at a custom car show and he can see it, much closer, at our store, he's getting something for nothing and that makes him happy. Cost: expensive, but worth it—results are unbelievable," said Jack Frankford, president, Michigan Mobile Radio.

Arnold Woolf, treasurer of Arcco Auto Supply Co., Boston, an auto accessory dealer, said "We encourage (car) dealers to install stereo units in their demonstrator cars; and this is a device which has proved especially effective." Ironically, Woolf said, that because of the high consumer interest, some dealers felt that customers were neglecting the cars to look at the tape cartridge units.

The placement of the tape cartridge units in a department store is a considerable dilemma. Do they belong in the record department, home entertainment section or camera division? This is the problem facing Darse Crandall, product manager, television and stereo, for AIMCEE Corp.

The record store where the cartridges are sold would seem a natural but some dealers feel it belongs in the home entertainment section with the phonographs. But then, "When these departments are separated," Crandall said, "many 'add-on sales' can be lost and the traffic generated by a record department fails to aid the home entertainment department with plus sales." Some stores carry the tape cartridge equipment in the camera department because all tape recorders were located there.

Frequently, the automotive department does not carry tape cartridge equipment.

Pilferage continues to be one of the major problems menacing the dealer, but gradually he is coming to create and adapt himself to the situation through inventive imagination. Dealers in the discount department store field, installation market, and record stores indicated that they've been forced to come up with their own systems.

The customer must be allowed to touch the merchandise, said Arthur Grobart, president of Discount Record Center Stores, Beverly Hills, Calif. Grobart has some 3,000 tape cartridges on display in 80 square feet of each store. A psychological drawback exists, many dealers feel, when the customer is permitted only to look a display far behind a counter or read titles from a catalog or browser card on which the slick is pasted.

"... The basic approach to the cartridge tape is no different than what had been determined over the years by trial and error, not only in the record business, but by department stores, discount houses, grocery chains, etc., and that is, that if you want to get sales, make the merchandise available to the public," said Grobart.

"A Department Store's Experience in Selling Playback Equipment and Tape Cartridges"

By Darse E. Crandall, Product Manager TV & Stereo Aimcee Wholesale Corp., New York

You may wonder why a product manager of the Aimcee Wholesale Corp. is talking today on a department store's experience in selling playback equipment and tape cartridges. Allow me to explain that the Aimcee Wholesale Corp. is a wholly owned subsidiary of Associated Merchandising Corp. and AMC, as I am sure all of you realize, is comprised of 25 of our nation's leading downtown and suburban branch stores across the country, transacting about \$2.7 billion in sales per year. This does not take into consideration outlets or volume of the growing list of more than 40 non-AMC stores which are customers of the Aimcee Wholesale Corp.

It is thus the experience of these individual store buyers whom I have occasion to talk to weekly or daily which I bring here today.

The reason we are all here today is that this is a new and unknown field and quite honestly some of our department stores are not yet in the business of selling playback equipment and tape cartridges.

Naturally, the first problem of any new selling program in a department store is to convince management that such a program warrants the additional inventory dollars and selling space.

The second question which usually is very easy to answer is 1) which department will handle playback equipment and 2) which department will handle tape cartridges. However, this is a much more difficult question than appears.

I have found, however, that 75 to 80 per cent of our stores have located the playback equipment in the home entertainment department. In two cases I found playback equipment once in the record department and once in the camera department, located there only because these particular buyers recognized the future potential of playback equipment when other store buyers felt the potential sales did not warrant this effort. In another store the camera department handled playback equipment because all tape recorders were located in the camera department with sales personnel trained in selling tape equipment.

The average retail sale of playback equipment is \$99.37, while the average store stock at retail is \$1,638. (Continued on page 68)

J. J. Shipley Speech Excerpt

• Continued from page 63

forms a stocking and warehousing function. A branch operation of a manufacturer, for all its seeming efficiency, cannot offer independent thinking, planning and creativity within the market place.

The independent distributor—when he's doing what he's really paid to do—will perform the marketing function. In theory, no one knows his market like he does; no one can get the goods into the proper channels to the consumer like he can. His incentive is greater—the good independent distributor is a man working for the supplier and using his own money.

A national manufacturer seeking a quick kickoff at market—regionally and nationally—specifically with new product—usually finds this independent two-step route the best and quickest way to get the job done. In the very early days of auto tapes retailers sprung up here and there around the country on a one-step basis.

Our experience in everything from automatic washers to color television to central vacuum systems proves that the roots of good distribution in new product are grounded in an excellent installation and service organization. The finding and training of service and installation agencies is a joint responsibility of factory and distributor. It must be done first.

The package we present to our retail group is a total one—here is the product. Here is how we will train you to sell it. Here is how it will be installed and serviced. And here is how we will bring the story to the public.

We set out to do all these things. We found that an installer is not an electronics serviceman, but a man who knows automobiles—we found our installers, found our service agencies. We were ready to go to market.

We learned some things quickly. Auto dealers, for the most part, could not be counted on to merchandise tape units. They are in the business of selling cars, and will not take the time or effort away from that. On the other hand, audio specialty retailers proved an ideal outlet for auto tapes and units. They deal with a clientele which is preconditioned to accept new audio product, and they themselves are willing to take the time to sell new concepts.

Here are some observations on presenting the product—tape units, auto tape units—to the public. We found the most successful media to be radio. FM radio in saturation—and selective AM. It seems we were hitting the prime prospect for music on the road where he lived. Our FM strength came over weekends, when the driver was home.

We know this: The quicker the units get out, the quicker they'll have to be fed and the quicker the tape business will grow. Is this the only reason for being in the unit business? In our case, as a complete home entertainment distributor, we say no, not the only reason. Each must be marketed. And when you look at them together, you have an excellent view of how the market stands.

If our role is marketing, it goes hand in glove with market control. And market control relates directly to exclusive distribution. A manufacturer, in seeking roads to the market, who goes in for multiple distribution is again forgetting the final step—the consumer. He is simply selling product. Market control and orderly distribution allow the distributor to promote product and concept; for he can cash in on it and not be victim to a price-cutting parasite who would undermine his position.

The distributor who can offer his manufacturer market control is in a position to adequately perform his duties of marketing. Our responsibility is proper installation, service, and merchandising on tape units, and proper mass exposure on the tapes that feed them.

I would urge every record manufacturer to firm up his position and his distribution pattern. I take no position on whether tape will be as big as, bigger than, or replace the LP business. No one will really determine that except the consumer. But the lines of production standardization had better be drawn—and soon. Distribution had better assume a pattern, and the team had better begin to pull, all in the same direction.

For the distributor, the future might be cloudy; but, if he has a role in it, it will become clear. If he does not, he has no right to be there. If his function is needed, no one can perform it like he does.

Ask the question then—as this gawky, uncoordinated infant of a tape cartridge business starts forth—does the distributor have the responsibility to create? Should his be a creative function? If the manufacturer will give him the responsibility and the authority, through exclusivity within a market, then the answer is yes.

The modern distributor who would have a place in tomorrow's market has the duty and challenge to explore, experiment, and seek new ways to get product to the consumer—to counsel the manufacturer on his ideas, his experience; to help shoulder the burden and cost for further development and experimentation.

We have tried to do this. And if we have a future in the tape business it will be because the manufacturer and ourselves, who are his eyes and ears at the market place, have worked in tandem to get to the consumer. We gain nothing in selling ourselves while the world sits waiting for the wonders we have to offer.

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| GERRY MULLIGAN WITH CHET BAKER AND THE BUDDY DE FRANCO QUARTET WITH VOICES | Gerry Mulligan, Chet Baker, Buddy DeFranco, Art Blakey | Crescendo | 26-371B |
| SOUL CARGO | Leon Haywood | Fat Fish | 26-372B |
| HIGH SPIRITS | Original Cast | ABC | 44-104A |
| NEVADA SMITH | Score by Alfred Newman | Dot | 46-146A |
| BALLADS AND BLUEGRASS | Buck Ryan and Smitty Irvin | Monument | 54-230A |
| STOP! LOOK! & LISTEN! | The Highwaymen | ABC | 56-195A |
| JOE AND EDDIE | Joe & Eddie | GNP-Crescen. | 56-196B |
| HUKILAU HULAS | Various Artists: | GNP-Crescen. | 64-125B |
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| CRI-CRI | Various Artists | Coro | 76-119B |
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TAPE CARTRIDGE CONFERENCE

Pilferage Tops List Of Dealer Problems

• Continued from page 62

the space problem is largely responsible for this, Caston explained. He said slicks of cartridges are mounted on cards with these placed in bins for customer inspection. Answering a question, he said customers could listen to the recording of the same material before purchasing cartridges. He told a questioner that obsolescence was not yet a problem because of the youth of the industry.

Price Structure

In explaining Music City's price structure, he told another questioner, "We hold the line on records. I don't see any reason to discount tapes. I don't see how we can discount very much. There isn't enough margin." Answering a question on the need for standardization, Caston said, "If we're confused, what will the customer think?" To another question, he said Music City had established its own catalog for tapes by comparing the Schwann catalog with the list available from Muntz Stereo-Pak.

He replied to another question by saying there was more damage to cartridge caused by playbacks than by original defects in the tapes. He said Music City replaced defective tapes, but, if later examination showed the cartridges to be in good condition, the store would repackage. Caston told another questioner his firm repackaged tapes for customers at no cost, but had not had many requests for this unadvertised service yet. While other areas were touched on in the question period, which drew much participation from the some 50 persons present, the main questions came back to pilferage and standardization.

"Displaying, Promoting and Selling Tape Cartridges at the Retail Level"

By Ethan Caston, Vice-President
Waltlich Music City, Inc., Los Angeles, Calif.

At Music City we've learned to control pilferage with some success.

Our stores handled cartridge tape in the Service Department for approximately a year. There was not much of a problem then because the tape was insignificant. This was an experimental phase. Of course, we're still experimenting, but the Service Department no longer handles the cartridges. When the tape business started to blossom we shifted sales and inventory control to the Record Division. That was March 1 of this year.

Since our stores are semi-self service, it was impractical to merchandise this product in the sales area. The cartridge package was so small that we had no control over pilferage.

We're all aware that the manufacturer is interested in having his tapes move out of the store—period. As far as he's concerned, tape that moves gives him a profit whether or not the customer taking it out has bothered to pay for it.

But the name of the game for the dealer is SALES.

As you know, it's not this easy. Although tapes are selling extremely well, salesmanship is still the key to the success of the cartridge business. In our operation it rests solely in the hands of the man or woman on the floor. At Music City, we have developed a group of salespeople throughout the years whom we credit fully for a great portion of our success. They work on a basic salary plus commission. Most of them earn substantial money. So, any new sales ideas we offer them are accepted with tremendous enthusiasm. Inasmuch as the tape cartridge gives the salesperson an opportunity to earn additional income, that individual makes every effort to develop sales. The slick has proved to be a helpful aid. Either the salesperson approaches the customer at the browser section or the customer approaches the salesperson at the counter—slick in hand. This provides an opportunity to upsell the customer. It also gives the customer a chance to discuss the tape situation with a specialist. Good selection, good salesmanship and good service assuredly develop repeat business.

However, unless a store sets up a complete and separate tape department, it is ridiculous to establish a separate sales force for tape. All we're selling is product-entertainment. What difference does it make to a salesman what form that product takes?

For what it's worth, Music City sells seven 4-track tapes for each 8-track. This ratio will change. But not for a long time—perhaps two years in our area—4-track tape will be an important factor.

A better system of cataloging tape items will be developed, I am sure.

And, let's hope, too, that a larger working margin for profit will develop, once sales volume increases to the point that the manufacturer can produce tape at a lower cost. Then we can expect to be in a position to offer the customer a lower priced item. We get few complaints, incidentally, about the high cost of tape.

The key to a brilliant future in the tape business is more units in the home. The idea of a low-cost unit is an exciting one. I envision the combination of the home unit and car unit stimulating a demand for product greater even than the most optimistic of us has ever dreamed.

We expect this scene to someday become a reality.

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**TAPE
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by Larry Finley

ITCC and the entire music industry owe a special vote of thanks to BILLBOARD's Hal Cook and Lee Zito and to Coleman Finkel of James O. Rice Associates, Inc., for organizing a Conference which will be referred to in the future as the major step taken in launching the tape cartridge industry.

From the time that Mort Nasatir (MGM) opened the sessions to the time that Jim Gall (Lear Jet) made the closing speech, the chairmen and speakers dispensed a wealth of information that left the more than 400 people in attendance much more knowledgeable in every phase of the new industry.

The attendance roster reads like the finest "Who's Who," encompassing a variance of industries which will make the tape cartridge the greatest industry in the music field.

We met many old friends, among them Earl Muntz, Ethan Caston, Stan Gortikov, George Mery, Amos Helicher, Harry Beckerman, Dave Nager, Sam Semmelink, Irv Steinberg, Bill Wilfong, Merv York, Vince Vecchione, John Nevin, Bill Mulcahy, Jack Frankford, Art Grobart, Arnie Woolf, Darse Crandall, Cecil Steen, Jim Shipley, Mike Daniel, Jack O'Hara and Norm Goodwin. All of these gentlemen participated in the Conference and conveyed their knowledge and experience in the tape cartridge industry and forecasts for its bright and profitable future.

Especially interesting in the sessions which we attended were John O'Hara, Jack Frankford, Art Grobart and Jim Shipley. Because of ITCC's role in the Conference, we were unable to attend all of the sessions but we heard they all were outstanding. Everyone carried something away and for the most part it was the thought . . . "Full steam ahead—success is here NOW in the stereo tape cartridge field!"

The ITCC display was exceptionally well received by those in attendance. At our display Maurie Rose (Mid-West Tape Cartridge, Cincinnati), George Slaughter (Texas Tape Cartridge, Fort Worth) and Norm Goodwin (West Coast Tape, Los Angeles) were kept busy greeting the distributors from their areas.

We now look forward to seeing our friends at the N.A.R.M. Mid-Year Meeting, September 6-9, at the Continental Plaza in Chicago.



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TAPE CARTRIDGE CONFERENCE



ITCC'S LARRY FINLEY and Maurie Rose of Mid-West Tape Cartridge Corp. during coffee break at Conference.

Larry Finley Speech Excerpt

• Continued from page 61

tising material and displays. Now is the time to indoctrinate your salesmen with the fact that if car owners are willing to pay for air conditioning, FM radios, power windows and all those extras in an automobile then they won't mind spending a few more dollars for a tape unit.

If you already are a distributor, start getting out weekly "hot sheets" to your dealers listing the latest releases as new product is being released constantly. Remember that in the 8-track field just one and one half years ago it was RCA. One year ago we made a catalog available which, today, has more than 70 labels in it, important ones. And now, every record company of consequence, without exception, has their product available on cartridge tape.

The bottleneck has been broken insofar as music supply is concerned. The stereo tape cartridge industry during the next 60 days will receive more advertising, more promotion, more publicity, then it has received in the past 60 months. This is a seller's market and it will be for a long time to come. This is history in the making and a chance for all to gain a foothold in this industry.

To protect your relationship with your existing customers, to expand your business; to make more profits, one must be an innovator and a leader in this new industry. Those distributors who now choose to be leaders in tape cartridges can expect to be leaders several years from now; that is, cartridges which offer video as well as sound will be as exciting then as stereo tape cartridges are today.

If you can afford it, don't let money be an object with you or fear of the unknown keep you from the door of opportunity. The "unknown" is becoming "known" this fall. This is a real means for you to make a profit, a chance for good financial stability and an opportunity for you to grow as a distributor 12 years . . . in just 12 months.

Mort Nasatir Speech Excerpt

• Continued from page 61

music producer must always look to the future, with an eye on today's market and an eye on tomorrow's. Let us now take a closer look at what tomorrow's marketplace will be like.

The future consumer will demand portability and convenience. Cartridge tape possesses both. Today's American travels more, travels faster and travels further than his counterpart at any time in history. Our age is one of explosion in economic and population terms; more people with more money to spend and more time in which to spend it. The American consumer of tomorrow promises to be even more affluent, more given to leisure pursuits. And of course there will be more of him around.

As in the past, there is simply no substitute for good business judgment applied to the tape cartridge market. A realistic and level-headed view will keep us from falling into the twin traps of hyperbole, or "hype" as we call it, and of dark pessimism caused by unexpected problems arising.

As we work steadily toward the education of what promises to be the greatest audience in our history; and toward the perfection of the finest playing equipment the miracle of modern technology can devise; and toward the most spectacular range or recorded entertainment in the history of music, we shall accomplish our goal. We will provide the listener of tomorrow and the day after tomorrow with the music she wants whenever, however and wherever she wants it. Only then will the nursery rhyme we learned as children come true:

"With rings on her fingers and bells on her toes,
 She shall have music wherever she goes."

**HERE ARE 43
 EIGHT TRACK
 STEREO TAPE
 CARTRIDGES
 that SELL!**

| CAT. NO. | TITLE | ARTIST |
|---------------------|------------------------------------|--------------------------------|
| SINGLE PACKS | | |
| SOU-8-1701 | SHOTGUN | Jr Walker & The All Stars |
| SOU-8-1702 | SOUL SESSION | Jr. Walker & The All Stars |
| MOT-8-1606 | MEET THE SUPREMES | The Supremes |
| MOT-8-1616 | GREATEST HITS | Mary Wells |
| MOT-8-1617 | MY GUY | Mary Wells |
| MOT-8-1620 | HITS OF THE SIXTIES | Choker Campbell |
| MOT-8-1621 | WHERE DID OUR LOVE GO | The Supremes |
| MOT-8-1622 | FIRST ALBUM | The Four Tops |
| MOT-8-1623 | A BIT OF LIVERPOOL | The Supremes |
| MOT-8-1625 | COUNTRY, WESTERN & POP | The Supremes |
| MOT-8-1627 | MORE HITS | The Supremes |
| MOT-8-1629 | WE REMEMBER SAM COOKE | The Supremes |
| MOT-8-1631 | MOTOWN SOUND | Earl Van Dyke |
| MOT-8-1632 | THE PRIME OF MY LIFE | Billy Eckstine |
| MOT-8-1634 | SECOND ALBUM | The Four Tops |
| MOT-8-1636 | AT THE COPA | The Supremes |
| MOT-8-1643 | I HEAR A SYMPHONY | The Supremes |
| GOR-8-1907 | HEAT WAVE | Martha and The Vandellas |
| GOR-8-1911 | MEET THE TEMPTATIONS | The Temptations |
| GOR-8-1912 | SING SMOKEY | The Temptations |
| GOR-8-1914 | TEMPTING TEMPTATIONS | The Temptations |
| GOR-8-1915 | DANCE PARTY | Martha & the Vandellas |
| TAM-8-1251 | WHEN I'M ALONE I CRY | Marvin Gaye |
| TAM-8-1252 | GREATEST HITS | Marvin Gaye |
| TAM-8-1253 | GREATEST HITS | The Miracles |
| TAM-8-1254 | GREATEST HITS, VOL. 1 | Marvelettes |
| TAM-8-2254 | GREATEST HITS, VOL. 2 | The Miracles |
| TAM-8-1257 | EVERY LITTLE BIT HURTS | Brenda Holloway |
| TAM-8-1258 | HOW SWEET IT IS | Marvin Gaye |
| TAM-8-1259 | HELLO BROADWAY | Marvin Gaye |
| TAM-8-1261 | TRIBUTE TO THE GREAT NAT KING COLE | Marvin Gaye |
| TAM-8-1264 | MOTOWN REVUE IN PARIS | Smokey Robinson & The Miracles |
| TAM-8-1267 | GOING TO A GO-GO | |

| CAT. NO. | ARTIST |
|------------------|------------------------------|
| TWIN PACK | |
| SOU-8-5702 | Jr. Walker and the All Stars |
| MOT-8-5606 | The Supremes |
| MOT-8-5621 | The Supremes |
| MOT-8-5629 | The Supremes |
| MOT-8-5634 | The Four Tops |
| TAM-8-5251 | Marvin Gaye |
| TAM-8-5254 | The Miracles |
| TAM-8-5261 | Marvin Gaye |
| GOR-8-5907 | Martha and the Vandellas |
| GOR-8-5914 | The Temptations |

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Muntz Discusses Bootlegging

• Continued from page 60

leave the speakers in." The car's new owner will bring it around for a replacement unit.

Free Installation

Muntz told dealers he believed they should offer free installation service. He said his company bought used aircraft power tools for installations. The suggested investment in opening a retail sales-installation outlet today was \$50,000, Muntz said. There's no problem in people raising the money, he said, the hang-up was in finding people to run the operation. "You have to be open seven days. You need music. Your library will be the biggest asset. Carry all lines."

For every \$5 of free service, Muntz feels he receives invaluable promotion through people's chatter. "I would give up all advertising rather than stop our free service," he insisted.

Asked about bootlegging, Muntz said he believes Elvis Presley is the most bootlegged recording artist because "he's not available on 4-track. Barbra Streisand is second."

What was Muntz' thought on a person tiring of a tape after extended play? "I don't recommend exchanging tapes," he said. "What should the dealer do about the effect of cold climates on the machines? 'Tell the people the truth about cold conditions (That it takes a while for the player to start up),' Muntz told a Canadian representative.

Tape cartridges are the easiest thing to merchandise, Muntz said, pointing to his past business ventures in the auto and television fields.

A competitor in the audience, Bob Maniaci of California Auto Radio, offered an unsolicited testimonial for the speakers when he said, "Muntz created this whole industry. . . . Everything he's told you is totally correct."

When someone asked Muntz—facetiously—if he'd ever installed one of his units in a Lear jet, Muntz said yes. "He was one of my first distributors," he said, "and I presume that some of my units wound up in his planes."

D. E. Crandall Speech Excerpt

• Continued from page 64

which ranges from a low of \$300 to a high of \$5,000. Seven different brands of playback equipment can be found in AMC stores, however, the majority of stores carry only one or two brands.

Most playback equipment offers the stores a fairly good mark-up on sales with about 33½ per cent being the median mark-up. The lowest mark-up reported was 26 per cent while the highest was 40 per cent. The profit picture is acceptable and better than color TV, but not as enticing as the profit potential of console stereo equipment.

Here most of our stores purchase tape cartridges from jobbers and secondly distributors with only a couple of stores purchasing directly from manufacturers.

Average dollar sales for tape cartridges is \$9.82, which indicates in most cases more than a single tape cartridge is purchased. Stores have on an average 145 selections of 8-track tape cartridges with a total inventory of 307 pieces and a value of \$2,342 at retail selling.

Profit on tape cartridges is good with some stores obtaining 38 to 40 per cent mark-up; however, most stores obtain only about 33½ per cent, and those of you in the record business will agree that the tape cartridge profit is rosier picture than the LP record mark-ups. A big question, however, is how long will the 33½ per cent mark-up be maintained? Returns on tape cartridges have been very good and run only between a ½ to 1 per cent.

The department store buyer of playback equipment and tape cartridges sees a need for standardization and consumer education; this must be accomplished prior to the industries' realization of full potential. Automobile units will not represent big sales dollars as these units will be sold as original equipment by the car agencies. However, the sale of auto units will create a demand for tape cartridges and home playback equipment. It is the home tape deck playback equipment and self-contained units which will find its growth in the department store, along with tape cartridges and accessories. As one buyer put it, "I think this will be a big business for fall of '67 and just plus business for fall of '66—but nice plus business."

Stan Gortikov Speech Excerpt

• Continued from page 62

faith, certainly at the point of sale. Enthusiastic confidence can only stock the retailer with cartridge inventory. It won't move that product to the consumer, nor will it solve our very delicate problems of standardization, consumer education, pricing, packaging, display and merchandising.

Our joint responsibility, then, becomes the development of creative, sensible, and financially feasible approaches. Then, perhaps we can nurture this "small boy" of a cartridge through its tender infancy, past the period of pimples and adolescence, and into productive manhood.



SPOTLIGHT SINGLES

Number of Singles Reviews This Week, 155—Last Week, 118

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

BYRDS—MR. SPACE MAN (Prod. by Allen Stanton) (Writer: McGuinn) (Tickson, BMI) — Off-beat rhythm material with clever lyrics from the pen of Jim McGuinn. Novelty has the ingredients of a top-of-the-chart item. Flip: "What's Happening?" (Tickson, BMI). **Columbia 43766**

TOMMY ROE—HOORAY FOR HAZEL (Writer: Roe) (Low-Twi, BMI)—Hot on the heels of "Sweet Pea," Roe has another sure-fire winner here with some of the flavor of his hit "Sheila." Well-written mover penned by the performer. Flip: "Need Your Love" (Low-Twi, BMI). **ABC 10852**

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

CRISPAN ST. PETERS—CHANGES (Prod. by David Nicolson) (Writer: Phil Ochs) (Barricade, ASCAP)—The folk-rocker, with strong material written by folkster Phil Ochs, has a hot contender here to follow-up "Pied Piper." Flip: "My Little Brown Eyes" (Nicolson, BMI). **Jamie 1324**

JOHNNY RIVERS—POOR SIDE OF TOWN (Prod. by Lou Adler) (Writers: Rivers-Adler) (Rivers, BMI) —Easy rhythm ballad and a change-of-pace for Rivers should hit hard and fast. Well-thought-out lyric penned by Rivers and producer Lou Adler. Flip: "A Man Can Cry" (Rivers, BMI). **Imperial 66205**

LOU CHRISTIE—IF MY CAR COULD ONLY TALK (Prod. by Jack Nitzsche) (Writers: Christie Herbert) (Rambled, BMI)—Strong dance beat, high pitched Christie vocal and good story line all add up to a hit sound aimed at the top part of the Hot 100. Flip: "Song of Lita" (Rambled, BMI). **MGM 13576**

VOGUES—PLEASE MR. SUN (Prod. by Cenci-Moon-Hakim) (Writers: Getzov-Prank) (Weiss-Barry, BMI) —The former hit of Johnnie Ray and Tommy Edwards is brought up to date with this fine version which should meet with immediate sales impact. Good pop arrangement and vocal blend. Flip: "Don't Blame the Rain" (Sherman-DeVorzon, BMI). **Co & Ce 240**

VERDELE SMITH—I DON'T NEED ANYTHING (Prod. by Vance-Pockriss) (Writers: Vance-Pockriss) (Feist, ASCAP)—In the same beautiful and commercial vein of the Dusty Springfield successes, this Vance-Pockriss ballad with powerful vocal work should have equal success. Destined to establish Miss Smith as a top seller. Flip: "If You Can't Say Anything Nice" (Feist, ASCAP). **Capitol 5731**

GORDON LIGHTFOOT—SPIN, SPIN (Prod. by John Court) (Writer: Lightfoot) (Witmark, ASCAP)—The Canadian composer-performer should have no trouble finding his way up the Hot 100 with this powerful folk-rocker. Discotheque winner. Flip: "For Lovin' Me" (Witmark, ASCAP). **United Artists 50055**

BRENDA LEE—COMING ON STRONG (Writer: Wilkins) (Moss-Rose, BMI) —This strong swinger could be the one to put Miss Lee back up on top half of the chart. Good material and dance beat. Flip: "You Keep Coming Back to Me" (Forrest Hills, BMI). **Decca 32018**

CHART Spotlights—Predicted to reach the HOT 100 Chart

DALLAS FRAZIER—Tennessee Sue (Blue Crest, BMI). **CAPITOL 5728**
"GROOVE" HOLMES—What Now My Love (Remick, ASCAP). **PRESTIGE 427**
SAM COOKE—Meet Me at Myra's Place (Kays, BMI). **RCA VICTOR 8934**
JANIS IAN—Society's Child (Webatuck, BI). **VERVE 5027**
MARILYN MAE—Cabaret (Sunbeam, BMI). **RCA VICTOR 8936**
PATRICK SLY—Keep On Walkin' (Whitfield, BMI). **VANGUARD 35045**
THE T-BONES—Fare Thee Well (Metric, BMI). **LIBERTY 55906**
EPISODE SIX—Here, There and Everywhere (Maclen, BMI). **WARNER BROS. 5851**
FRANK IFIELD—Call Her Your Sweetheart (Fred Rose, BMI). **HICKORY 1411**
THE ELGINS—Heaven Must Have Sent You (Detroit, Jobete, BMI). **VIP 25037**
BRENDA HOLLOWAY—Where Were You (Detroit, Jobete, BMI). **TAMLA 54137**
LAWRENCE WELK—Tarzan (Pin-Tar, BMI). **DOT 16943**
THE SHIRRELLES—After Midnight (—, —). **SCHEPTE 12162**
THE HANDS OF TIME—Got to Get You Into My Life (Maclen, BMI). **SIDEWALK 903**
BUCK SHANK & CHET BAKER—Monday, Monday (Trousdale, BMI)—Summer Samba (Duches, BMI). **WORLD PACIFIC 7782**
THE ISLEY BROTHERS—Love Is a Wonderful Thing (Three Boys, BMI). **VEEP 1930**
CAROLYN DATE—Until It's Time for You to Go (Gypsy Boy, BMI). **LI ERTY 55909**
RANNEY SINCLAIR-DAVE BRUBECK—Autumn (Marks-Groton, BMI). **COLUMBIA 43759**
DON PARRIE—Our Song (Mana, ASCAP). **TIARA 660**
THE PARIS SISTERS—My Good Friend (Retlaw, BMI). **REPRISE 0511**
MELBA MOORE—Don't Cry Sing Along With the Music (Chardon, BMI). **MUSICOR 1189**

NANCY SINATRA—IN OUR TIME (Prod. by Lee Hazlewood) (Writer: Hazlewood) (Criterion, ASCAP) —Back in her winning "Boots" bag, Miss Sinatra comes up with a hot item in this cleverly written Lee Hazlewood composition. Guitar work of Billy Strange lends strong support. Flip: "Leave My Dog Alone" (Criterion, ASCAP). **Reprise 0514**

CHIFFONS—STOP LOOK AND LISTEN (Writers: Morris-Greenberg) (Rozniqne-Elwin, BMI)—Pulsating rocker, well-produced and performed has the earmarks of a fast sales giant. One of the group's best. Flip: "March" (Bright Tunes, BMI). **Laurie 3357**

BOBBY DARIN—IF I WERE A CARPENTER (Prod. by Koppelman-Rubin) (Writer: Hardin) (Faithful, BMI)—The versatile Darin has done it again. In the folk-rock bag, he excels here with an intriguing composition written by Tim Hardin. Watch this one, could be a giant. Flip: "Rainin'" (T. M., BMI). **Atlantic 2350**

BARBRA STREISAND—FREE AGAIN (Prod. by Ettore Stratta) (Writers: Colby-Jourdan-Canfora-Baselli) (Emanuel-Beajolais, ASCAP)—I'VE BEEN HERE (Prod. by Ettore Stratta) (Writers: Shuman-Vaucaire-Dumont) (Emanuel-Beajolais, ASCAP)—Two powerhouse ballads previously released in French, now re-recorded with English lyrics. Class material with superb vocal work should prove big chart items. **Columbia 43808**

HERE, THERE AND EVERYWHERE (Writers: Lennon-McCartney) (Maclen, BMI) — **FOURSOME** (Prod. by Ron Richards). Flip: "You've Changed" (Jaep, BMI) **Capitol 5738—CHRISTOPHER ROBBINS** (Prod. by Rene-Cullen). Flip: "The Street of Forgotten Lovers" (Aubudon, ASCAP) **RCA Victor 8937**—Two individual, unique and equally effective versions of the Beatles' tune from their "Revolver" LP. The new English group have much of the Beatles' feel, while the Robbins' version backed by choir is a smooth treatment aimed at all types of programming.

2 OF CLUBS—HEART (Prod. by Carl Edmondson) (Writers: Clark-Aber-Hatch) (Leeds, ASCAP) — The Petula Clark-Tony Hatch tune serves as a strong chart contender for two talented young ladies. Interesting tempo changes throughout the disk. A left fielder to watch. Flip: "My First Heart Break" (Edwood, BMI). **Fraternity 972**

TONY MASON — (WE'RE GONNA) BRING THE COUNTRY TO THE CITY (Prod. by George Kerr) (Writers: Harper-Poindexter) (Zira, Ascolia-Kaye, BMI)—A solid rocker that never stops from start to finish introduces a new performer with great potential. Good material and exciting vocal workout. Flip: "Lovely Weekend" (Haro, ASCAP). **RCA Victor 8939**

EXCELS—GONNA MAKE YOU MINE GIRL (Prod. by Ollie McLaughlin) (Writer: Sullivan) (McLaughlin, BMI)—New group, debuting on Carla, have the earmarks of establishing themselves as hot record sellers via this raucous and cleverly arranged rocker aimed right at the teen market. Flip: "Good Bye Poor Boy" (McLaughlin, BMI). **Carla 2529**

CRAIG CARR—What's Your Game (Parro, BMI). **DOT 16926**
THE CHANTELS—Indian Giver (Avante Garde, ASCAP). **VERVE 10435**
THE ESCORTS—My Only Love (New Bag, BMI). **TED 106**
THE INVITATIONS—The Skate (Barles, BMI). **MGM 13574**
RICHARD (GROOVE) HOLMES—Secret Love (Remick, ASCAP). **PACIFIC JAZZ 8130**
THE MARVELOUSES—You've Been Going With Sally (Chi-Sound, BMI). **A & O**
THE BOYZ—Hard Times All Over (Destination-Fab, BMI). **DESTINATION 7719-01**
THE TEARDROPS—Sweet, Sweet Sadie (Dundee, BMI). **004 RECORDS 004**
THE RUBBER BAND—Let Love Come Between Us (Gallico, BMI). **COLUMBIA 43796**
JIMMY SERETTA—For Old Time's Sake (Knob Hill-Janic, BMI). **BOYD 158**
JERRY BELL—The Wanderer (Schwartz-Marimba, ASCAP). **LAURIE 339**
LEE ANDREWS & THE HEARTS—Quiet as It's Kept (Lemor-Ricemelli, BMI). **RCA VICTOR 8929**
THE COMMUNICATION AGREEMENT—Break-Out U.S.A. (Rising Sons, BMI). **RFA VICTOR 8930**
THE WARNER BROTHERS—I Won't Be the Same Without Her (Screen Gems-Dunbar, BMI) **DUNWICH 121**
"LIFF BENNETT & THE REBEL ROUSERS—Got to Get You Into My Life (Maclen, BMI). **ABC 10842**
BERT & BILL—A Different Time (Lollipop, BMI). **VANGUARD 35004**
TERRY STAFFORD—When Sin Stops—Love Begins (Nor-Va-Jak, BMI). **SIDEWALK 902**
GLEN VANDALL—Dit-Dit (Treo, BMI). **DIAL 4037**
THE FESTIVALS—Music (Dodie, BMI). **SMASH 2056**

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

JAN HOWARD — BAD SEEDS (Writer: Anderson) (Stallion, BMI) —Clever Bill Anderson material serves as a hot follow-up to Miss Howard's "Evil on Your Mind." Interesting arrangement backs her strong vocal work. Pop potential as well. Flip: "You Go Your Way" (Wilderness, BMI). **Decca 32016**

RAY PRICE—TOUCH MY HEART (Prod. by Don Law & Frank Jones) (Writers: Young-Mayhew) (Mayhew, BMI)—IT SHOULD BE EASIER NOW (Prod. by Don Law & Frank Jones) (Writer: Nelson) (Pamper, BMI)—Chalk up another certain winner for the balladeer. Both top sides with equal potential for top of the chart items. **Columbia 43795**

WILLIE NELSON—ONE IN A ROW (Prod. by Chet Atkins) (Writer: Nelson) (Pamper, BMI)—Exceptional piece of Nelson material makes this a top-of-the-chart contender. Strong vocal performance and string arrangement. Much pop market appeal as well. Flip: "San Antonio Rose" (Bourne, ASCAP). **RCA Victor 8933**

GEORGE JONES & MELBA MONTGOMERY—NOW TELL ME (Prod. by Pappy Daily) (Writer: Hunter) (Glad, BMI)—Happy rhythm number with hard-to beat duet performance sounds like a sure-fire smash hit. Flip: "Afraid" (Milene, BMI). **United Artists 50015**

CHARLIE LOUVIN—THE PROOF IS IN THE KISSING (Prod. by Marvin Hughes) (Writers: Lee-Louvin) (Barmour, BMI)—A well-done change-of-pace for Louvin is this infectious toe-tapper. Top vocal work from Louvin and chorus, with top-of-the-chart potential. Flip: "Sacred of the Blues" (Central, BMI). **Capitol 5729**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

SKETEER DAVIS—Goin' Down the Road (Crestmoor, BMI). **RCA VICTOR 8932**
SKETTS McDONALD—She's Never Gone That Route Before (Central, BMI). **COLUMBIA 43791**
RUSTY DRAPER—Love Is Gone for Good (Vintage, BMI). **MONUMENT 969**
JOHNNY DARRELL—She's Mighty One (Southwind-Copper Creek, BMI). **UNITED ARTISTS 50047**
THE STONEMANS—The Five Little Johnson Girls (Jack, BMI). **MGM 13557**
AUDREY WILLIAMS—Had You on My Mind Today (Ly-Rano, BMI). **MGM 13563**
DON RENO—My Mammy's Miss America (My Daddy's Uncle Sam (Combine, BMI). **MONUMENT 966**
WAYNE KEMP—Feelin' Single, Seein' Double (Blackjack, BMI). **DIAL 4041**

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

TED TAYLOR—HELP THE BEAR (Writer: Taylor) (Pronto, BMI)—Raucous wailer with wild lyric and performance to match. Hit written all over it. Flip: "Thank You for Helping Me See the Light" (Cotillion-East, BMI). **Atco 6434**

BARBARA LYNNE—YOU LEFT THE WATER RUNNING (Prod. by Huey Meaux) (Writers: Hall-Penn-Frank) (Fame, BMI) (This well-written ballad with solid dance beat could be just the one to spiral Miss Lynn back up the charts once again. Fine performance aimed at the pop market as well. Flip: "Until I'm Free" (Crazy Cajun, BMI). **Tribe 8319**

CASH MCCALL—LET'S GET A THING GOING ON (Prod. by Monk Higgins & Burgess Gardner) (Writers: Higgins-Dollison) (Arc-Crague, BMI)—YOU CAN'T TAKE LOVE (Prod. by Monk Higgins-Burgess-Gardner) (Writers: Higgins-Dollison) (Arc, & Crague, BMI)—Powerhouse entry that has all the ingredients of a hit in both pop and r&b markets. First side is an easy rocker and flip jumps from start to finish. **Thomas 14973**

CHART Spotlights—Predicted to reach the R&B SINGLES Chart

THE VIBRATIONS—And I Love Her (Maclen, BMI). **OKEH 7257**
GARNET MIMMS—My Baby (Rittenhouse-Rumbler, BMI). **VEEP 1234**
WILLIE ITCHELL—Mersey (J&C, BMI). **MI 2113**
THE VELVETTES—These Things Will Keep Me Loving You (Jobete, BMI). **SOUL 35023**
CARL HALL—Get You on My Mind (Rothchild, BMI). **MERCURY 72597**
INEZ & CHARLIE FOXX—No Stranger to Love (Vee-Vee, BMI). **MUSICOR 1201**
BIG MAYBELLE—Don't Pass Me By (Street Car, BMI). **ROJ JAC 14969**
THE ARTISTICS—Hope We Have (Jalynne-BRC, BMI). **BRUNSWICK 55301**
SAM SCOTT—A Change Is Gonna Come (Kays, BMI). **OKEH 7258**



RECORD DEALERS attending NAMM committee meeting in Chicago recently included M. E. Hollander (left) of Hollander Music Shoppe, Chicago, and V. H. Andersen of the Record Center, Chicago.



HAPPY EXPRESSIONS on faces of dealers after discussion with NAMM indicates favorable results of the meeting. Here, G. W. Seiffert (right) of Campus Record Store, Iowa City, Ia., beams at Martin Dolgin of Pearson Music Shop, Niles, Ill.

NAMM—Dealer Meeting Deemed Very Profitable

CHICAGO — The recent meeting between officials of the National Association of Music Merchants and a number of record dealers marked the second clear step that has been taken this year to facilitate large-scale record dealer affiliation with NAMM.

The latest meeting (Aug. 24), a result of an "open" phonograph record committee meeting held during the Music Show (July 12), was considered highly successful by NAMM officials and dealers alike.

Comments by some of the participants of the meeting included the following:

G. W. Seiffert, owner of the Campus Record Shop, Iowa City, Ia.—"The wheels are beginning to turn. By now, a large number of dealers around the country must realize that they will be hearing a lot about NAMM. I think they will like what they hear and many of them will begin to give serious thought to joining the association."

Martin Dolgin, Pearson Music Shop, Niles, Ill.—"If only other record dealers could get together with NAMM, as we have here today, and see for themselves, as I have, the extent to which they stand to gain by belonging to this association."

V. H. Anderson, Record Center, Chicago—"There is no doubt that the independent record dealer has much to gain from joining this group. We will need, however, a few door openers in order to get people inter-

ested in NAMM. Something will have to excite them a little—perhaps the drive to adopt the compatible (stereo-mono) LP, or possibly the effort to get a complete rebate of excise taxes. These are very tangible evidences of an association's worth. A dealer will certainly consider his \$50 well spent if he gets an excise tax return that is \$100 greater than he expected. This is the sizzle necessary to make him want the steak."

S. H. Galperin Jr., Charleston, W. Va., chairman of NAMM's phonograph record committee—"In order to have a truly effective phonograph record wing of NAMM, we need enough dealers in the association whose primary interest is the phonograph record field. Most of our present members do carry records. But records make up only about 10 per cent of their total sales volume. So, naturally, they will give primary consideration to those products that make up larger portions of their business."

Daniel (Buddy) Winograd, Roseland Music Shop, Chicago—"NAMM must appeal to the record dealer as a businessman—not as some sort of rare species of bird. As a businessman he will be attracted to NAMM's general program. What NAMM needs to do is send dealers information relating their various services to his business needs."

William R. Gard, executive director of NAMM—"It is obvious that there has been a lack of communications between NAMM and the phonograph record dealer. We have both had a somewhat inaccurate view of each other. NAMM has felt you (special dealers) have had such specialized interests that we would be wasting our efforts in trying to solicit your interest in our association. Yet, as you all realize, we have been quite often involved in phonograph record problems. The most vivid example of this occurred several years ago when we sent Howard

Judkins (a California record dealer and member of NAMM) to Washington (D. C.) to represent the association in promulgating the industry rules which are in use today."

Henry Elsnic, Vitak-Elsnic Company, Chicago—"I feel we have discussed many valuable things here. The idea of an association which would primarily serve the record dealer as a businessman, helping him to sell his product and make more money, is a sound one. I think that previous dealer attempts to organize had rather limited—but very ambitious—objectives. This seems to be a lot more solid. If dealers realize that NAMM can be a help to them, they may be induced to try membership in the association."

M. E. Hollander, Hollander Music Shoppe, Chicago—"If NAMM began to publicize a program for the next Music Show which would deal with the things that record people are interested in, there would be a chance for very strong dealer attendance at the show. If dealers got together at the show they might be able to get a number of important things decided. Also, a strong dealer showing at the convention could bring the record companies back to the Music Show."

Dolgin—"There is so much that needs to be done. Record dealers have been without a real association for so long that they don't know what they are missing. I don't believe, however, that anything will be done overnight. We must think in terms of what we can accomplish over a five-year period of time."

Winograd—"NAMM will perform no miracles for the record dealer. There are many businesses that have very powerful dealer associations and still have many problems. Getting together will not wipe out all the difficulties of this business. It might

(Continued on page 71)

Gard Outlines NAMM Services

CHICAGO — William R. Gard, executive director of the National Association of Music Merchants (NAMM), outlined NAMM services currently available to all members at a recent NAMM meeting with record dealers. The following are some

of the ones of most interest to the record dealer.

Advertising Mat and Idea Service. Consists of a mat catalog (which could be expanded to include record dealer ads), a special catalog of Christmas ads, an annual Sales and Advertising Planning Calendar. (Every day of every month is laid out in a square, in which sale and ad plans may be written. Composers' birthdays for each month are listed.) Quarterly issues of an Advertising Ideas brochure, reproducing the best music store ads culled from newspapers across the country. An advertising manual which tells the procedure of building a good advertisement. Advertising contests among members to provide new approaches to advertising music.

Conferences and Conventions. Consists of regional meetings and the annual convention and Music Show. Regional meetings are two-day refresher courses in music store management. These conferences bring together merchants, commercial representatives and association officials for exchanges of plans and ideas.

Promotional brochures (imprinted with the dealer's name) on various musical subjects provided interesting, useful and helpful information to customers and keep the dealer and his store's name alive in the prospect's mind.

Seasonal Promotions. Members are furnished with store promotion materials for Christmas, Mother's Day, Father's

Day, Easter, St. Valentine's Day, vacation period, back to school time and similar occasions. NAMM bulletins refresh members' memories in advance of these special merchandising periods.

Government Activities. NAMM members have a listening post in Washington to insure them of a hearing on matters pertaining to their businesses. Recent NAMM activity in helping draw up trade rules for the phonograph record business and in paying the way for easier excise tax refunds are two recent examples of such activity.

Operating Manuals. These are (Continued on page 71)

TRW in Merger

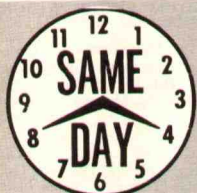
LOS ANGELES — TRW, Inc., Los Angeles, has entered into an agreement to acquire the assets of United Transformer Corp., which manufactures and markets a line of high fidelity speaker systems under the Maximus name.

United Transformer, a privately held firm with plants in Culver City, Calif., New York, N. Y., and Garden City, N. Y., will continue to manufacture and market the high fidelity speaker system.

The joint merger announcement was made by Samuel L. Baraf, president of United Transformer, and J. S. Webb, TRW vice-president in charge of electronics operations.



COMPATIBLE STEREO-MONO records for the new World Series classical label from Philips can be featured in this special display provided by the manufacturer. The compatible LP concept which has been successfully introduced in Europe during the past two years, has gained a great deal of dealer support since its recent entry into the U. S.



OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

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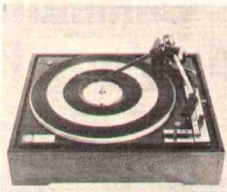
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Originators of the \$9.95 Diamond Needle

New Products



Norelco Radio

FULLY TRANSISTORIZED AM radio by Norelco plays up to 1,000 hours on six D batteries. Has 1,000-watt peak output and features four-inch speaker. Is enclosed in a polystyrene cabinet and is listed at \$22.95.



BSR Turntable

BSR McDONALD line 500 automatic turntable. Low mass pick-up so perfectly balanced to allow turntable to be turned on bias while playing without interrupting the record. Accepts mono or stereo records, plays four speeds and retails for \$49.50.



Admiral Recorder

THIS ADMIRAL recorder is ideal for students to tape letters home or classroom lectures. It plays up to 64 minutes on a $\frac{1}{2}$ -inch reel and comes in a special mailing container. Is a six-transistor, battery-operated model with AC charger that permits use on household current and recharges the batteries when the unit is turned off. It lists for \$49.95.

Gard Outlines NAMM Services

• Continued from page 70

manuals on various topics of interest to the store owner, including credit collections, changing of sales receipts and other merchandising and sales promotion guides.

Group Insurance. No matter how low the number of employees, the NAMM group insurance is a valuable asset to the employers. The buying power represented by the total number of members provides a program that would be impossible to obtain individually.

Accounting System. Members are offered an orderly and easily applied accounting guide, expressly designed for music stores. The guide tells how to set up the proper records, and

has two indexed post binders containing the necessary forms.

Service supplies of various types. Gift certificates, bags and various stickers and tags (lay-away, special sale, as advertised, price, etc.). Window streamers, envelope stuffers and similar items.

Other services available to NAMM members include: information service on various business matters, operational studies of retail stores and professional consultation service.

Many of these services are free to members, Gard said. "The association sometimes charges a small fee to handle the cost of the service; however, the association never makes a profit on any of these services."



Crown Bank Radio

CROWN HAS INTRODUCED a restyled version of its Melody Coin bank radio. Powered by four penlite batteries in grained walnut finish. Any coin from a penny through a quarter turns on the radio. Price is \$21.50.



Aiwa Radio

AIWA SOLID-STATE portable AM radio. Has 10 transistors, horizontal slide rule dial and comes in leather case. Retail for \$15.95 with earphone.

Dealer Meeting

• Continued from page 70

make things a little easier, that's all—and people who have very high hopes should realize that nothing can ever be as wonderful as they might envision."

Seiffert—"Yet, even small things are important. I came here (Chicago) for the Music Show last month not quite knowing what to expect. And just walking around I got ideas that I would have never thought of—about many different types of products that I can put in my store and sell to my usual customers. That trip itself was worth at least \$50 to me."

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Boost your recording tape sales with these new "Scotch" Brand Displays



NEW! LESS SPACE... MORE PROFIT! Display WCD-5. Perfect for counter or pegboard display. Holds 72 assorted rolls in 3", 5" and 7" sizes plus accessories. Compact: 32" high, 23 $\frac{3}{4}$ " wide, 8" deep. Header sign gives timing information to aid customer selection. Display free with 72-roll assortment of 5" and 7" sizes.



NEW! FAST TURNOVER... INCREASED SALES! Display WCD-7. Holds 24-roll selection in sturdy wire rack display. Makes revolving counter merchandiser or converts into two separate displays for pegboard hanging. Simplified but complete inventory of 5" and 7" rolls. Timer headboard. Display free with 48-roll assortment.



PROVEN SALES BUILDER! Display FCD-2. Dealers report sales increase from 42% to 300% with this handsome floor cabinet merchandiser. Compact—only two feet square, 57" high, yet holds 144-roll assortment plus back-up stock. Attractive walnut and metal construction. Display free with 288-roll assortment.



"LIVING LETTER" DISPLAY Deal LL-66. Shaped like a miniature mailbox. Holds all 3 lengths of "Living Letter" Tapes in plastic mailing boxes plus address labels. Comes packed with 72 "Living Letter" tapes.



"Dynarange"...
your number one
best seller!

The demand is still growing for this super-sensitive tape. Gives your customers the same full fidelity at 3 $\frac{1}{2}$ ips. Shaped like a miniature mailbox. Holds all 3 lengths of "Living Letter" Tapes in plastic mailing boxes plus address labels. Comes packed with 72 "Living Letter" tapes.

Magnetic Products Division 3M COMPANY

"SCOTCH" AND THE PLaid DESIGN ARE REG. TMS. OF 3M CO., ST. PAUL, MINN. 55119 © 1966, 3M CO.

What Your Community Should Know About You—Part Two

In response to requests for general descriptive material on the bulk vending business, we commenced last week a two-part series on the subject. Here is the concluding article.—Ed.

Most larger bulk vending operators do not find it necessary to engage in other enterprises or find other sources of income. However, thousands of persons who have jobs in other fields also own and operate bulk vending machines. And many men who earn the largest portion of their livelihood from bulk vending, also held down part-time jobs.

Specifically, a recent survey by Billboard magazine, a major industry news magazine, showed that 58 per cent of the bulk vending machines in the U. S. are operated by full-time vendors. The remaining machines are operated by persons who hold other jobs (10.5 per cent), owners of other businesses (5 per cent), operate larger vending machines (7 per cent), work for city, State or Federal government (8.5 per cent), also distribute vending machines, or merchandise (10 per cent).

Bulk Vending Prices

Bulk vending merchandise, until recent years, was traditionally and proudly penny merchandise. But the modern bulk vending industry includes machines which vend and merchandise at a nickel, dime, quarter and, though seldom, even a half dollar. Nickel and dime items comprise a significant share of the bulk vending industry's total sales. The major share of the 5 and 10-cent merchandise is vended in plastic capsules.

During 1965, the typical bulk vendor derived 18.2 per cent of his gross income from 10-cent items; 13.3 per cent of his income from 5-cent items. Quarter sales amounted to only .9 per cent of the average bulk vendor's sales.

Bulk Vending Income

According to Billboard's 1965 industry survey, the average annual income for a bulk vending operator was \$11,800. Thus, the average bulk businessman's income may be said to compare with that of the typical small businessman in the U. S.

Involved in what is basically a penny business, the bulk vending operator must place a large number of machines and move a large volume of merchandise in order to maintain a stable income. And this he has normally achieved. He has done so, significantly, even in times of national economic recession.

With many new opportunities afforded by the trends in modern American society through increased leisure time, population growth in young age groups, etc., greater income is possible for the vendor, depending on individual initiative in seizing opportunities and ability to obtain capital for investment in new equipment.

Bulk Vending Locations

More bulk vending machines are placed in supermarkets and food shops than any other type of location. In addition, most operators feel that supermarkets are their most profitable locations. However, all operators find good income in other locations, such as discount stores, department stores, auto service

stations, taverns, drugstores, bus, air, rail terminals, and many others.

Bulk Vending Trends

In general, bulk vending has been and figures to be a steadily growing industry. Almost all trends in the American economy, from the growth of shopping centers and recreational facilities to the population explosion, tend to favor bulk vending. Convenience-oriented America likes its good and services close at hand and available at the drop of a coin.

If there is a single serious adverse development, it is in the area of taxes. Some 60 per cent of the nation's operators responded to a recent Billboard question about their major business problem with the answer: State and local taxes. For any small business, this can be a growth impediment.

Recognizing that the industry, made up chiefly of small businesses, has borne an inordinate tax burden, what must be considered a trend toward creating exemptions from sales taxes on small purchases has evolved. The industry, during the past two years, has been successful in obtaining exemptions on dime-and-under purchases in new State sales tax laws passed in New York, Massachusetts, New Jersey and Virginia. A precedent has been set that is, the industry believes, an earnest of things to come.

Slugs, theft and vandalism are also industry problems. The slug problem is being dealt with directly by the industry with full co-operation of government agencies.

Another problem which has existed in the industry has been the difficulty in finding good sources of finance. Banks frequently consider bulk vending operations "too small," and hesitate to loan operators the money needed to capitalize on the expanding business opportunities. The industry is convinced that financial concerns are influenced more by an impression rather than investigation in this mat-

(Continued on page 73)



BULK VENDORS are associated minded. The industry's national association, the National Vendors Association, represents the vast majority of machines on location in the U. S. the NVA board is shown here in a recent Chicago meeting.

Mint Director NAMA Speaker

CHICAGO—A featured speaker at the Oct. 29-Nov. 1 National Automatic Merchandising Association convention here will be Eva Adams, director of the United States Mint, Washington, D. C.

Miss Adams' address is scheduled for Monday, Oct. 31, at

11:30 a.m. in the Grand Ballroom of the Conrad Hilton Hotel. "Making Money" is the title of her speech.

"Miss Adams and her co-workers at the Mint supply the coins which are the lifeblood of our business," observed Thomas B. Hungerford, executive director of NAMA. "The vending industry is privileged and honored to have her participation in our 30th anniversary convention."

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Red86
Pistachio Nuts, Jumbo Queen, .87
White86
African Crown Red Lip Pistachio Nuts60
African Crown Red Lip Pistachio Nuts53
Indian Nuts, 5 lb. bag, per lb. 1.10
Cashew, Whole86
Cashew, Butts79
Peanuts, Jumbo, 4545
Spanish32
Mixed Nuts57
Baby Chicks35
Rainbow Peanuts32
Bridg Mix32
Boston Baked Beans32
Jelly Beans32
Licorice, Gems48
M & M, 500 ct.48
Munchies, 16 lb. carton, per lb. .39
Hershey's47
Rain-Bio Gum, 72 ct.32
Maltette, 100 ct., per 10035
Rain-Bio Ball Gum, 140 ct. 1.70
170 ct., 210 ct.32
Rain-Bio Ball Gum, 100 ct.34
300 lb. minimum prepaid on all Rain-Bio Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beach-Nut, 100 ct.45
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Minimum order, 25 Boxes, assorted.
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A REAL SALES STIMULATOR IN ANY LOCATION
Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.
Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.
Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.
PRICE \$39.00 each with chrome front
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Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption.
Bulk loading.
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Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.
Vends 100 count gum, V-1 and V-2 capsules. Available with 1¢, 5¢, 10¢, 25¢ or 50¢ coin mechanism.
Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.
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NAMA SHOW PROGRAM

CHICAGO—The program of the 30th Anniversary convention of the National Automatic Merchandising Association, to be held here Oct. 29-Nov. 1, is as follows:

SATURDAY, OCT. 29
10-11:30 a.m. NAMA Annual Meeting.
Noon-6 p.m. Exhibits open.

SUNDAY, OCT. 30
9:15-11:15 a.m. "Upgrading Vending Middle Management and Supervision." (Speakers: management consultant James H. Healey, Ph. D., and Quentin D. Ponder, of the General Electric Company.)
Noon-6 p.m. Exhibits open.

MONDAY, OCT. 31
9:30-11:30 a.m. "Problem Analysis and Decision Making." (A vending management workshop. Speaker: John D. Arnold, a management consultant.)
11:30-Noon. "Making Money." (An address by Miss Eva Adams, director of the United States Mint.)
Noon-5:30 p.m. Exhibits open.
7:45-9:30 p.m. "Cutting Time and Dollar Costs Through Preventive, On-Location Maintenance." (Open discussion by panel of experts.)

TUESDAY, NOV. 1
9:45-10:45 a.m. "Managing For Change." (Speaker: management consultant W. Richard Goodwin.)
10:45-11:45 a.m. "Analyzing Vandalism/Security Problems and Solutions." (Speakers: W. Wallace Reamy of the Macke Co., and Richard W. Funk, NAMA legislative counsel.)

EXHIBITS
Noon-4 p.m. Exhibits open.
7:30 p.m. NAMA Annual Banquet.

Bill Falk On the Mend

NEW YORK—Bill Falk, owner of Knight Toy & Novelty Co., Freeport, N. Y., is making good progress in his recovery from a stroke. He is able to walk without a cane now, but not for long distances. His therapist, however, is urging him to leave the cane alone and practice walking for a longer period of time. Bill's right arm is loosening up and he is able to raise and lower it. Finger movement is beginning to return as some of the numbness through his body is going away.

New Products

PENNY KING

DECALS. A nickel capsule mix of knee and arm decals in line with the latest teen fad. Backing peels off and decal adheres. Ten different designs, including State flowers, horses, dogs, kittens, horse's head and a flag. Beg of 250 with free display front.

Your Community Should Know

• Continued from page 72

ter. And the industry invites full exploration by financial houses. And the trend is toward improvement in the area of finance.

Trade Associations
National and regional trade associations have played an important role in unifying and strengthening the bulk vending businessman over the past 20 years. The National Vendors Association, headquartered in Chicago, represents through its membership the vast majority of all bulk vending machines in the United States. Current president is Brooklyn distributor Irwin Nable. Executive secretary of the NVA (as it is frequently

abbreviated) is Jane Mason, an executive of Leaf Brands, Chicago. Counsel for the association is Raynor & Mitchell, Chicago.

Among the influential regional bulk vending associations are the New York Bulk Vendors Association (Roger Folz, Oceanside, N. Y., president); the Southeastern Bulk Vendors Association (Lee Smith, Charlotte, N. C., president); the Florida Bulk Vendors Association (Meyer Abelson, Miami, president); the Ohio Bulk Vendors Association (Herman Eisenberg, Cleveland, president); the Arizona Bulk Vendors Association (Walter Gray, Phoenix, president); and the Western Bulk Vendors Association (Rob-

ert Feldman, Los Angeles, president).

This report, including part one which appeared in Billboard last week, is available as a reprint. Order by writing The Story of Bulk Vending, Billboard, 188 W. RANDOLPH STREET, CHICAGO, ILL., 60601. Cost is 15 cents per copy; 10 cents per copy if 50 or more copies ordered. This special feature was prepared with the co-operation of the National Vendors Association and in consultation with Billboard's contributing industry authority S. John Insalata.

Norge's Massive Coin-Op Laundry Drive Under Way

CHICAGO — Switching from licensing to full franchising, the Norge Division of Borg-Warner Corp. is moving ahead swiftly with a program for more than 3,000 coin-operated laundry and drycleaning outlets.

The new program, affecting installations valued at about \$210 million, is described by Norge Vice-President Robert R. Bailey as "assuring continued expansion of what has been America's fastest growing service business."

One of the most important of the 25 provisions under the new franchising agreement is Norge's stipulation that only one installation will be set up per trading

area. Other provisions have to do with national advertising and promotion; a complete booking system, particularly adapted to coin operation; assurance of 10 years of replacement or interchangeable parts; training programs, with at least two meetings per year held on a regional basis; periodic inspection of stores with written reports and certification of inspection and store opening promotional programs locally.

Franchise holders must agree, among other things, to keep up equipment, participate in training meetings, keep stores attractive, and clothe attendants in a uniform prescribed by Norge.

LETTERS TO THE EDITOR

Several Million

Sir:
Congratulations on your wonderful article on the Maltese (Surfer) Cross. You certainly did a good job on research.
We at Graff have sold several million in different styles.

ers, I found it to be most informative and interesting.
Would it be possible to obtain copies of this article? We would like to distribute it to our other customers who, I'm sure, would be equally interested. My

Dalton E. Wick
Graff Vending Co.
Dallas, Tex.

Bulk Survey

Sir:
In your "1966 International Coin Machine Directory" you featured an article entitled "1965 Bulk Vending Industry Survey," consisting of two pages. After reading this particular survey, along with many of my custom-

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vender (as illustrated) as well as other Northwestern machines.



NAME.....
COMPANY.....
ADDRESS.....
CITY.....
Fill in coupon, clip and mail to:
BITTERMAN & SON
Member National Vending Machine Distributors, Inc.
4711 E. 27th St., Kansas City 27, Mo.
Phone: WA 3-3900
We handle complete line of machines, parts & supplies.
"It's 30 in KCMO"

NAMA Western Show Plans Told

CHICAGO—W. J. Manning Jr., president of the National Automatic Merchandising Association, has announced that Gerald L. Roseland of Phoenix has been appointed general chairman of the association's 1966 Western Conference and Exhibit to be held in Los Angeles Dec. 2-4 at the Ambassador Hotel.

Manning also announced new registration rules for the show. Vending operators who are not members of NAMA will be charged a \$10 registration fee per person registering. No fee will be required of wives of registered non-members. All NAMA members and employees register free of charge.

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10c VEND ITEMS (all 25¢ per bag)
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SUPER BALLS for 25¢..... 3.50
VEND..... 21.25

HOT 5c VEND ITEMS FROM \$4 TO \$5 PER BAG
1c VEND ITEMS (all price per M)
Mini-Books..... \$10.00
Yo-Yo..... 7.50
1¢ MISC from..... 3.50

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How Royalty Opponents Got Together

W. Va. Hears First Report On Big Meet

CHARLESTON, W. Va.—Fresh from the historic industry meeting with the big three performance rights societies (see story), John A. (Red) Wallace reported to members of the Music & Vending Association of West Virginia on the event and sought their opinion on the House Subcommittee royalty proposal (see text below).

Speaking to his long-time business associates before bowing out as State association president, Wallace lauded ASCAP, BMI and SESAC officials for their willingness to meet with the Music Operators of America. In his capacity as president of the national association, Wallace sought and got, in an off-the-record session, views on all aspects of the proposal made public by the Copyright Subcommittee of the House. The mountaineer coimnen showed particular interest in sections of the text relating to methods of computation of royalties in addition to the proposed royalty rates.

A record crowd of operators and their wives were present at the banquet climaxing the Aug. 26-27 affair—had earlier heard MOA Executive Vice-President Fred Granger read the complete Congressional proposal relating to payment for the use of rec-

(Continued on page 81)



BUDDY HUNT, new W. Va. president: "Let's keep operators working together."



FRED GRANGER: "We found areas of potential agreement."



JOHN WALLACE: "This proposal provides for statutory protection."

Historic Meet A Breakthrough

By RAY BRACK

CHICAGO — The half-century-long copyright war may soon end.

The American jukebox operator and the creator of jukebox music sent their representatives to an unprecedented meeting in Washington recently for initial truce talks. Though no record of the meeting was made and no details were released, spokesmen for both sides reported enough agreement to warrant further negotiation. A second, more formal meeting is set for early this month.

This meeting and possible further talks, according to Washington observers, could spawn a copyright compromise that would take off the hook House Subcommittee members striving to rewrite the national copyright rules to the satisfaction of both the source and consumer of jukebox music. In the wake of their Aug. 24 overtures, officials of both the performance rights

(Continued on page 76)

Rowe Music Merchant Viewed by Distributors

NEW YORK—Amid a fanfare of trumpets, Rowe Manufacturing Co. unveiled its new phonograph, the Music Merchant, to its distributors at the Lambs Club in the first session of two days of distributor meetings. Along with the jukebox, Rowe also presented incentive programs coupled with a dynamic and enterprising advertising and promotion campaign geared to exploit its new features to the fullest (see separate story).

The "talking jukebox," as

Rowe personnel call it, accepts dollar bills, comes with removable panels designed to update the unit right on location and has provisions for an audio visual setup, which Rowe will market later in the season. The newest phonograph in the Rowe line is lower and wider than other Rowe boxes in the past, giving it a console appearance and comes with a powerful 100-watt solid-state, stereo amplifier. Rowe boasts of the Music Merchant's flexible 3-in-1 programming, its patented stereo round

system and its stainless steel, vinyl exterior designed to keep the unit in top-notch condition, thus extending its life. Shipment to distributors has begun and

(Continued on page 77)

Seeburg Reports Sales Up; Shows Distribs New Phono

CHICAGO — The Seeburg Corp. followed up its international distributor meeting last week—at which a new jukebox unveiled—by reporting nine-month and third-quarter sales and earnings improvements.

The distributor family viewed the new phonograph at the com-

pany plant here and then learned that for the nine months and third quarter ended July 31, Seeburg showed marked improvement over comparable 1965 periods.

Sales for the nine months rose from \$67,367,660 last year to \$74,367,772 this year. Net income for the nine months this year was \$2,801,605—\$1.10 per share based on \$2,548,092 shares—compared with \$1,714,963—69 cents per share based on 2,472,480 shares—a year ago.

Third-quarter sales were \$25,578,873 this year, netting \$762,062—30 cents per share. Sales for the third quarter of last year were \$22,888,960, and there was a deficit of \$152,069 for the period.

Order Rate

The incoming order rate for the company's major product lines is at a high level, declared Seeburg chairman Delbert W. Coleman, and he predicted that sales will continue to gain.

The process of reorganizing and absorbing three musical instrument manufacturers acquired earlier in the year, he said, has had a bearing on profits.

"Although earnings are on the rise," he said, "they are not yet commensurate with increased volume. The solution to this problem will be completed in the course of the current and final quarter."

Although details of the new jukebox will not be disclosed until next week, the unit was exhibited at the recent meeting of the West Virginia Music & Vending Association in Charleston, W. Va. A Billboard representative was invited to this open meeting and reported that the unit is colorful, has a unique motion display panel, and has dollar bill acceptance as an option.

Chicago area operators received a first look at the new Seeburg during a day-long showing at World Wide Distributors here last week.

Full Texts of Congressional and MOA Proposals

In view of intense industry interest in the general revision of national copyright law as it relates to phonograph record royalties, we publish here in full the complete texts of two proposals to substitute for existing language in Section 114 of the new law (HR 4347). Existing language in the new bill would eliminate the long-time jukebox exemption from payment of performance royalties. Immediately below is the text of Section 114 as proposed by the House Judiciary committee followed by the proposal submitted late in 1965 by the Music Operators of America.—Ed.

Subcommittee Proposal

Section 114. Scope of exclusive rights in nondramatic musical works: Public performances by means of coin-operated phonorecord players.

(a) LIMITATIONS OF EXCLUSIVE RIGHT.—In the case of a nondramatic musical work embodied in a phonorecord, the exclusive right under clause (4) of section 106(a) to perform the work publicly by means of a coin-operated phonorecord player is limited as follows:

(1) The proprietor of the establishment in which the public performance takes place is not liable for infringement with respect to such public performance unless:

(A) he is the operator of the phonorecord player;

or

(B) he refuses or fails, within one month after receipt by registered or certified mail of a request by the copyright owner, to make full disclosure of the identity of the operator of the phonorecord player.

(2) The operator of the coin-operated phonorecord player may obtain a compulsory license to perform the work publicly on that phonorecord player by recording the statements and affixing the certificate provided by subsection (b), and by paying the royalties provided by subsection (c).

(b) RECORDING OF COIN-OPERATED PHONORECORD PLAYER AND AFFIXATION OF CERTIFICATE.—

(1) Any operator who wishes to obtain a compulsory license for the public performance of nondramatic musical works on a coin-operated phonorecord player shall fulfill the following requirements:

(A) Before such performances on a particular phonorecord player are made available in a particular establish-

ment, and during the month of January in each succeeding year, he shall record in the Copyright Office, in accordance with requirements that the Register of Copyrights shall prescribe by regulation, a statement of the name and address of the operator of the phonorecord player, the manufacturer and serial number or other explicit identification of the phonorecord player, the capacity of the phonorecord player (i.e., the total number of musical works normally capable of being made available in it at any one time for performance), and the name and address of the establishment in which it is located. The statement recorded each January shall be accompanied by a complete list identifying, by their titles and any other indicia that the Register of Copyrights may prescribe by regulation, all the musical works made available in the phonorecord player for performance during each of the calendar quarters of the preceding year.

(B) He shall keep affixed to the particular phonorecord player, in a position where it can be readily examined by the public, a certificate, issued by the Copyright Office, of the latest recoding made by him under subclause (A) of this clause with respect to that phonorecord player.

(2) Failure to record the statements required by subclause (A), or to affix the certificate required by subclause (B), of clause (1) of this subsection, renders the public performance fully actionable as an act of infringement under sections 501 and 506(a).

(c) ROYALTY PAYABLE UNDER COMPULSORY LICENSE.

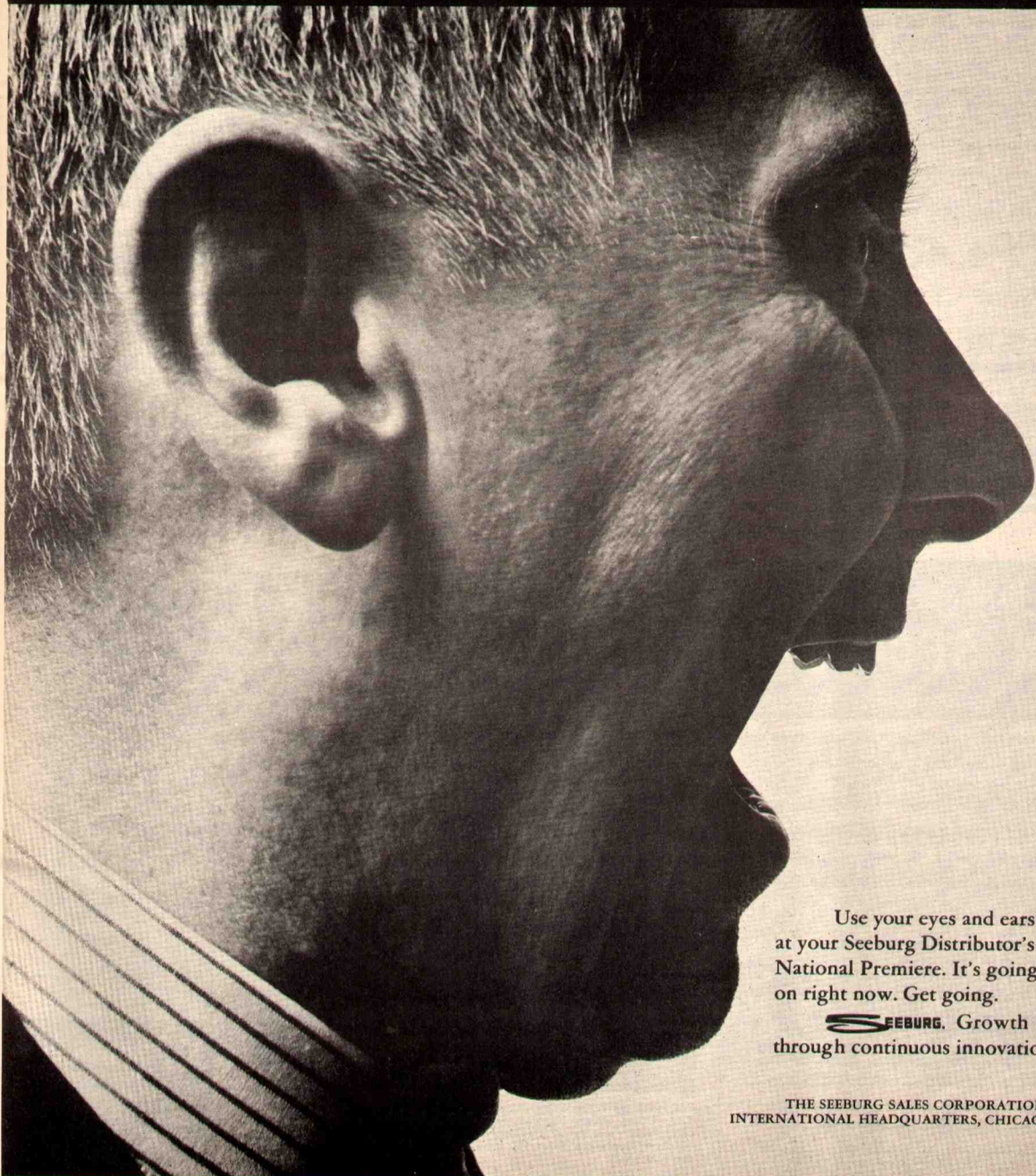
(1) To be entitled to receive royalties under a compulsory license as provided by this section, the copyright owner or his agent to whom royalties for public performance of the work are to be paid:

(A) must have required that phonorecords of the work distributed under his authority or under section 113 bear his name on a label or container accompanying the phonorecords, and must have recorded his address in the Copyright Office, in accordance with regulations that the Register of Copyrights shall prescribe with respect to such name and address; or

(B) must serve upon the operator, not later than De-

(Continued on page 81)

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has done to the
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Use your eyes and ears
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National Premiere. It's going
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How Royalty Opponents Got Together

• Continued from page 74

societies and the jukebox industry waxed optimistic over the possibility of an amicable settlement.

Veteran music men, publishers and operators alike, have long considered negotiation between the music creator and operator unlikely. Virtually from the day in 1909 when a national copyright act was passed exempting jukebox play from liability for performance royalty payment, music creators have demanded and operators have successfully forestalled jukebox royalty levies. It has been an emotional struggle. "ASCAP" loosely designating the entire

performance rights society camp—became and remains a naughty word in the jukebox industry. At the same time, the jukebox operator is viewed with distrust by many men in other segments of the music business.

So matters stood when last year legislation was introduced to effect sweeping revision of the antiquated copyright law. Both sides began to view the 10-year-old copyright caper in a new light. It became clear to both camps that Congress could draft and pass rules mutually objectionable. It became equally clear, say persons close to the Copyright Subcommittee of the House—the unit handling the lion's share of the revision—that

the committee preferred to draft its bill on the basis of a mutually agreed-upon proposal from their constituents on both sides of the issue to ending the issue abruptly through legislation possibly disagreeable in part to both camps.

Such was the context when in mid-June the subcommittee released confidentially to both sides its proposed language for Section 114 of the copyright revision act, a section having to do with jukebox play. The subcommittee proposal encompassed parts of a proposal advanced last year by the Music Operators of America in which the operators offered to pay 2 cents per side for every record acquired for jukebox programming. The subcommittee proposal called for 3 cents per side, payable quarterly on the basis of inventory and quarterly report of all disks placed on the machine. (See full text of proposal in this issue.) Representatives for both the creators and users were dissatisfied with parts of the subcommittee proposal.

Subcommittee proposal before them, the MOA legislative committee met in Washington June 23 and decided to explore the possibility of a conference with attorneys for ASCAP, BMI and SESAC.

On Aug. 2, counsel for MOA and the four major jukebox manufacturers conferred with attorneys for the societies and it was agreed that a meeting was feasible.

By means of a ballot mailed to the MOA board in August, the association's legislative committee was authorized to meet with ASCAP, BMI and SESAC.

The following were present at the historic meeting of operator and performance rights society representatives in Washington Aug. 24: John A. Wallace, president of MOA; Fred Granger, MOA executive vice-president; Lou Casola, MOA board chairman; Clinton Pierce, J. Harry Snodgrass, Bill Cannon, Henry Leyer and James Tolisano, MOA officers and legislative committee members; Nicholas Allen and Merrill Armour, MOA attorneys; Perry Patterson and Raymond Larroca, attorneys for the jukebox manufacturers; ASCAP President Stanley Adams and Society attorney Herman Finkelstein; Register of Copyrights Abraham L. Kamenstein, and Abe A. Goldman and George D. Corry, of the Copyright Office; W. F. Meyers, Albert F. Ciancimino and Salvatore Candirola, of SESAC; BMI's Sidney M. Kaye, Bob Sour and George Gabriel; House Judiciary Committee counsel Herbert Fuchs, and John W. Dean, of the committee staff.

Following the meeting, Gran-

New Equipment



Gottlieb—Cross Town 1-Player

New from D. Gottlieb & Co., Chicago, Ill., U.S.A., is the single player flipper game Cross Town. One notices first its new idea in animation—subway train doors that slide open to reveal comical characters. Paramount play features include four top rollovers for illumination of corresponding pop bumpers for high scoring; triggering the four top rollovers illuminates side rollovers for "mystery score special"; center target scores a special when red and yellow lights are paired in a special section; and the target scores a "mystery special" when the other red and yellow lights are paired. Three or five-ball play with match feature.

LETTERS TO THE EDITOR

School Praise

Sir:

I'd like you to know how I feel about Jack Moran's Institute of Coin Machine Operations in Denver. I was graduated from the school a year ago. When I entered the school I was an \$85 a week mechanic for a calculator outfit. Today I am making more than twice as much and am putting some money away in the bank for the first time in my life. I'm also driving a brand-new company car.

I had doubts about the coin

machine business when I entered the school, but Jack Moran talked me into going through with the training. I'm convinced that he talked me into making the smartest move in my life.

L. E. Tucker
Fallon, Nev.

Twenty-year veteran operator Jack Moran founded his Institute of Coin Machine Operations in Denver two years ago; has trained over 150 coin machine mechanics under provision of the Manpower Development Training Act; has placed them with operating firms in many parts of the country.

—Ed.

ger stated: "We had a harmonious and productive meeting and we expect to have further meetings, for it appears that both sides are really interested in working out a solution. We looked for areas of agreement. We agreed that we should find a method of payment that would be practical for both sides. We have to keep records and the per-

formance rights societies have to police.

"There was lots of informal discussion. We merely wanted to get together and exchange ideas. The next meeting will be smaller and we'll get down to specifics."

RECONDITIONED SPECIALS GUARANTEED IN STOCK—SUBJECT TO PRIOR SALE

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| BALLY | UNITED BALL BOWLERS |
|--------------------------------------|-----------------------------|
| THREE-IN-LINE, 4-PI. \$260 | TEAM MATE \$195 |
| SHEBA, 2-PI. 310 | FALCON 195 |
| HARVEST 250 | SAVOY 195 |
| BIG DAY, 4-PI. 340 | TIP TOP 195 |
| BULL FIGHT 275 | DIXIE 180 |
| 50/50, 2-PI. 350 | CLASSIC 250 |
| DISCOTHEQUE, 2-PI. 365 | FROLIC 275 |
| TRIO 310 | 7 STAR 275 |
| MAGIC CIRCLE 290 | HOLIDAY 310 |
| | TROPICS 350 |
| | ALAMO 350 |
| WILLIAMS | CHICAGO COIN BOWLERS |
| BIG INNING \$235 | KING \$195 |
| OH BOY, 2-PI. 205 | FALCON 195 |
| CHICAGO COIN ARCADE | QUEEN 210 |
| ALL STAR BSBL. \$225 | PRINCESS 250 |
| BIG LEAGUE BSBL. 350 | CONTINENTAL 295 |
| CHAMPION RIFLE RANGE 275 | ROYAL CROWN 350 |
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FACTORY SERVICE SCHOOL at Struve Distributing Co., of Salt Lake City, Utah, which handles Seeburg's and Williams equipment, was conducted recently by Seeburg's Leo Helper. Shown above are the 40-some operators from 22 firms who were in attendance for the two-day affair.

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THE CHANGE-A-SCENE panels and selections preview indicator (upper right of jukebox) are two of the features eyed by Rowe distributors and personnel. Left to right are Simon Wolf, Tampa, Fla.; Ozzie Truppman, Bush International, Miami; Art Seglin, Rowe field engineer; Irv and Warren Sandier, Sandier Distributing Co., Minneapolis.



ROWE DISTRIBUTORS and company officials holding onto dollar bills, flank the new Music Merchant phonograph unwrapped at the national distributors meeting last week. The jukebox features as optional equipment a dollar bill acceptor. Left to right are Fred Pollak, Rowe's marketing vice-president; Ed Ginsburg, Atlas Music in Chicago; Ed Shaffer, president of Shaffer Music, Columbus, Ohio; Rowe's Grand Rapids plant manager, John Moyer, and the company's general sales manager, Joe Barton.

Select Soldier On This Jukebox

VERMILION, Ohio — Harold Neiding, who operates the Lake Erie Drive-In here, has come up with a jukebox promotion that is a hit with teen-agers at home and soldiers in Vietnam.

Neiding is posting names and service addresses of local boys in Vietnam along with tune title strips. He got the idea when one of his waitresses posted her boy's name. Now the list has grown to 40 and dozens of letters are going to the battle front every week as a result.

Distributors See Rowe Music Merchant

• Continued from page 74

should be available throughout the country by Oct. 1.

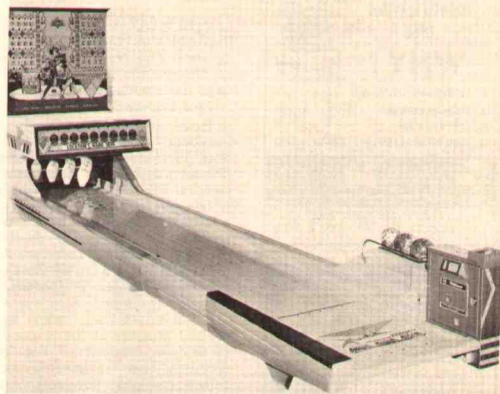
The talking "play me" records spurred the major excitement at the showing, but Rowe officials believe the dollar bill acceptor will have the most far-reaching industry effect. Rowe has field tested the specially produced records for some three months before announcing their incorporation in the new jukebox. "We've found that play has increased up to 40 per cent when we put in the records," said Joe Barton, Rowe general sales manager. "On no occasion has sales increased less than 10 per cent."

The sales stimulator records feature top name artists, such as Andy Williams, Herb Alpert and the Tijuana Brass, Jerry Vale and Tony Bennett singing parts of their records available on the jukebox. After they sing a stanza or two they introduce themselves and invite the customer to come over to the phonograph and play it.

"The best way to increase jukebox play is to have someone come over to the patron and ask them to play the jukebox," Barton said. "However, many establishments consider that unsophisticated and in some localities there are laws against it. The next best method is to have the jukebox solicit the plays. Each record is backed by music and isn't longer than 30 seconds. They're entertaining so they'll never be objectionable to the location owner. They add prestige to the location and to the jukebox. We will change the records frequently so they'll never become stale," Barton says that some 30 records have already been produced with many more coming in all fields

(Continued on page 79)

New Equipment



United-Aztec 6-Player Bowler

NEW FROM WILLIAMS Electronic Manufacturing Corp. under the United brand name, a 6-player bowler with optics inspired by the great civilization of ancient Mexico. Called Aztec, the new game features five scoring modes: dual flash, flash, regulation, diamonds and bonus lane. The "diamonds" feature functions as follows: a strike scores 800; a spare scores 500; left and right diamonds score 100 each and the front diamond scores 300 (plus the count) on a blow or miss. Structurally, the new unit has a new type of heavy duty pin hanger and is adjustable to two levels. There is a back box adjustment for easy or normal strike. Double nickel or dime play is standard.

Decca Is 7th Record Co. to Sign for Show

CHICAGO—The 1966 convention and trade show of the Music Operators of America has seized first-rank music industry status with the signing of all major record companies as exhibitors.

MOA Executive Vice-President Fred Granger announced last week the signing of a show pact by Decca Records, bringing the number of record manufacturers to exhibit to seven.

Firms previously signed for the Oct. 28-30 convention here are Columbia, MGM-Verve, RCA Victor, Capitol, Epic and Monument.

Granger expressed particular pleasure at the signing of Decca in light of the fact that the company has been absent from the big coin-op conclave for several years.

With two months to show (Continued on page 80)

Take in the big DOUGH with ROWE!

Is your Jukebox a Music Merchant?

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| AMI F | 85.00 |
| AMI LYRIC | 255.00 |
| Rock-Ola 1458 | 185.00 |
| Rock-Ola 1468 | 265.00 |
| Seeburg G | 95.00 |
| Seeburg G100 | 375.00 |
| Seeburg VL | 115.00 |
| AMI WQ 120 & 200 | 35.00 |
| Wall Box | 5.00 |
| Seeburg 3W1 Wall Box, As Is, But Complete | 5.00 |
| Seeburg E1 Cigaret Machine | 65.00 |
| Seeburg E2 Cigaret Machine | 95.00 |
| Eastern, 22 Col. | 45.00 |

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Chicago Sees Color-Sonics

CHICAGO — Color-Sonics, Inc., which unveiled its new coin-operated theater in New York recently, showed the unit to the Chicago trade with a nine-hour party here last week.

Host was Larry Kaghan, president, Color-Sonics of Illinois, Inc., area distributor. Also present was Stanley Green, president of Color-Sonics, Inc., which is headquartered in New York.

Most of the area's top industry figures stopped in at the showing, indicating considerable interest in the growth of the application of video to the coin-operated machine.

Observed Green, who expressed pleasure at the response of Midwest traders: "We are confident that we have an excellent machine, but we intend to be conservative. Given lead time, we could turn out 200 units per week at our 250,000-square-foot plant, but we do not want to flood the market.

"I'm not concerned about other companies coming in. This is a big world. There's room for everybody."

Green said that in addition to 18 U. S. distributorships Color-Sonics has now entered the Far East market via the Philippines and will soon move into the Western European market.

The unit was to be shown at Los Angeles later in the week.

Both Green and Kaghan promised further surprises at the MOA show in October.

Rowe Distribs Keyed on '67 Sales Drive

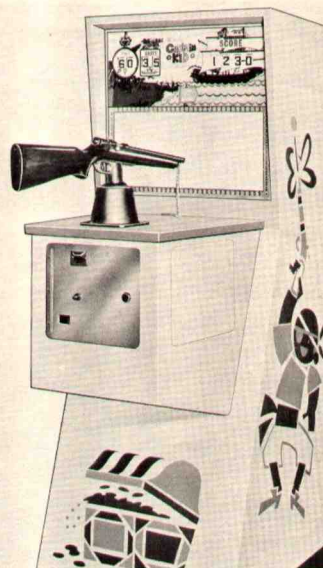
NEW YORK—Every Rowe Manufacturing distributor in the nation attended the two-day sales meeting held Aug. 25-26 at the Lambs Club and Waldorf Astoria. The height of the gathering was the unwrapping of the new Music Merchant phonograph with its "play me" records, dollar bill acceptor, change-a-scene panels and audio-visual attachment among others. But the key presentations were the meetings and seminars held to acquaint the distributors with the new equipment as Rowe personnel spoke of the most progressive advertising and promotion program in the company's history.

"It's easy to throw water on good ideas," Jim Newlander, Rowe's public relations and sales promotion chief, emphasized as he poured a pitcher of water over his head. All of our new features, he said, are worthless if you, the distributor, choose to ignore the proper ways of displaying, motivating and selling our product.

Buttons with secret letters, a choice of 80 vacation trips to places throughout the world, full-page advertisements, distributor participation ads, tent cards for location tables, post cards and distributor ad mats all together sparked eagerness on the distributors' faces, making their job of selling just that much easier.

The first day's meeting was

New Equipment



Midway Manufacturing Company—Captain Kid Gun

MIDWAY MANUFACTURING CO. has followed up its successful Monster Gun with this new Captain Kid machine.

incorporated in a four-act musical produced by the Jam Handy Organization. Under the most able direction of Robert Mansfield, the play depicted a distributor, Biggy Balin, trying to convince Itch Harvey, an operator, to become a music merchant. Itch is more interested in chasing girls than trying to increase his profits. Biggy, with the aid of his two helpful (and attractive) secretaries, seeks to change Itch's frame of reference. Frequently, Biggy will allude to a remark made by Rowe personnel to the distributors meeting (the time and action of the play is set for sometime after the meeting). Upon referring to the remark, the curtain closes and the speaker approaches the rostrum.

Points covered in the speeches included the revelation of new product, sales philosophy, incentive programs, advertising, the international aspects of Rowe Manufacturing and a report on the audio-visual upcoming product. Rowe president Jack Harper delivered the keynote address, while Canteen Corp.'s president Pat O'Malley familiarized the distributors with the Canteen total picture during lunch.

The travel incentive program,

presented by Fred Pollak, Rowe vice-president, marketing, was the blockbuster of the day. Wide-eyed with an awed expression, distributors listened intently as Pollak explained the plan known as "Rowe-mance world tours." There are 80 different trips and no limit to the number of winners.

An operator purchasing six jukeboxes is entitled to an all-expense-paid vacation (at any time he desires) for any person to Europe, encompassing 14 days through London, Brussels, Belgium, Germany, Switzerland and France. Or he can spend the same time in Ireland, or seven days covering Alaska and the Yukon, 29 days in the Western Circle-Canadian Rockies region, or a 14-day tour of Mexico and many others.

"We've put together a program of vacations which the operator probably wouldn't plan himself," Pollak said. Exotic locations, as well as exciting, to New York, California and Europe. Rowe Manufacturing, by taking care of all the arrangements, is able to secure the vacations at a greatly reduced cost—less than any individual could hope to obtain if he planned the trip himself.

(Continued on page 80)

THE AMERICAN NATIONAL RED CROSS

PROFESSIONAL SIZE ... PROFESSIONAL WEIGHT



the
Valley 2 1/4"

MAGNETIC CUE BALL

patent pending

NEW PLAYERS • NEW GAME INTEREST • GREATER PROFITS

AND HERE'S WHY ...

- The home and professional player will now play coin-operated pool without the larger size or under-size cue ball affecting their game.
- Magnetic Cue Ball will not become trapped as it separates itself from other balls.
- Regulation size and weight assures player more accuracy.

for information write or call

Valley manufacturing & sales company

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"IT'S EASY to throw cold water on good ideas," says Rowe Manufacturing's Jim Newlander as he demonstrates his point. Newlander spoke of Rowe's extensive advertising and promotion campaign designed to make its new Music Merchant 1967's hottest seller. The talk was just one phase of Rowe's two-day national distributors meeting held in New York at the Lambs Club and Waldorf Astoria Hotel.



"WHY DON'T YOU COME OVER and play me" is the theme of Rowe's Play Me records. The 30-second records, featuring the voices of well-known performers, go on after a predetermined dead time interval set by the operator. The records are geared to stimulate play of Rowe's Music Merchant.



ENTERING NEW SALES THEATER at the Seeburg plant in Chicago are distributor executives present at recent conference. In the foreground are H. A. Franz, Meyer Parkoff, Preston Struve and Sam London.

Missouri Association Reports Rapid Growth

By EARL PAIGE

ST. LOUIS — The Missouri Automatic Merchandising Association is 70 members strong and growing rapidly. This announcement was made to members by president Tom Stirton at a meeting here last week (10).

While no precise breakdown of member firms was announced it would seem apparent that other than strictly vending-oriented operations are swelling the ranks of the new out-state organization.

Additionally, several bulk operators here have announced their intentions to join with their larger NAMA-affiliated brethren. Some, undoubtedly, have signed up.

The diversification into all phases of coin-operated equipment has definitely caused many otherwise traditional music-game operators to view MAMA membership favorably.

This was brought out at the last meeting (2) of the Missouri Coin Machine Council, 19-year-old organization of formerly music-game operators. President John Masters, Lee's Summit, and Vice-President Gerald Vinson, Chillicothe, both now engaged in automatic merchandising as well as music and games, said they had applied for NAMA membership.

Confusion

Some confusion apparently exists over the fact that Missouri has three separate, though closely affiliated, automatic merchandising organizations.

The three are St. Louis Metropolitan Automatic Merchandising Council, the Kansas City Vending Council and, meeting here last week, the Missouri Automatic Merchandising Association.

Officers and board members in one group also may serve posts in another. The NAMA-affiliated groups and their respective officials are: St. Louis MAMC—Walter Mayer, ARA St. Louis, president; Peter Van Wie, St. Louis Vendors, vice-president; Frederick McCoy, St. Louis Automatic Vendors, secretary, and Robert Hageman, Midwest Vending, treasurer. Kansas City KCVC—Tom Galdi, Interstate Vending, president; Sam Stallone, Double-S Vending, vice-president; Bud Saunders, Canteen Co., secretary, and Tony Raccagno, Heart of American Co., treasurer. Out-state MAMA—Tom Stirton, Canteen Co. of St. Louis, president; Gene Francis, Franco Vending of Kansas City, vice-president; Walter Mayer, ARA of St. Louis, secretary, and Len Stegman, Stegman Vending of Jefferson City, treasurer.

One of the main topics of the

meeting here was the planning of a general membership meeting tentatively set for Oct. 1-2 at Lake of the Ozarks' Lodge of the Four Seasons. A similar meeting was held there last winter.

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Rowe Music Merchant Viewed by Distributors

Continued from page 77

of jukebox music—r&b, country, pop and standards.

Each jukebox will feature four of these "play me" records. The operator sets a timing device for one to thirty seconds. At the end of the predetermined time of dead air, the voice will come on. The mechanism will alternate records.

The dollar bill acceptor is a major addition to the "Music Merchant." With the optional equipment, a customer can receive 15 plays for one dollar. "The dollar acceptor will cause so much overlap that it will liquidate itself in one year," Barton stated. "This eliminates the problem of the customer with no change.

The question of serviceability was primary in most of the distributors' minds when the unit was displayed. However, Barton, Fred Pollak, Rowe marketing vice-president, and other Rowe officials repeatedly emphasized its dependability. "We've been making dollar bill changers for almost 10 years,"

Pollak said. "We've taken out the bugs from that unit and the acceptor in the Music Merchant has almost the same mechanism.

Many times a location owner will ask an operator to install a new phonograph in the store. "The only reason he gives the operator is that he wants something new—a change of scenery," Barton said. "It's not practical to change the phonograph each month. The solution lies in panel change." The Rowe "Change-A-Scene" is an interchangeable front panel made of ribbed glass, giving a three-dimensional illusion. The glass also causes the scene to move as a person walks past it. "In less than three minutes, an operator can change the back-lighted panels to give the box a complete new look," he added. The merchandising principle involved is that people will get out of the habit of seeing an object if it's constantly the same. Also, people like new displays.

The audio visual aspect of the jukebox is garnering increasing attention during the past sever-

al months. Several companies have come out with film jukeboxes which feature the artist singing. However, the number of selection on the theater jukebox is limited to a few dozen and the artists can only perform standards. "The unit must fit the economics of the location," Barton said. The Rowe Music Merchant will have a portable attachment which can be placed anywhere in the location. The films will feature dancers. "There are only a few basic tempos to most of the popular songs," he added. "With our films, the operator can gear almost any pop record to a film while the record is a hot seller. The films are inexpensive."

The Music Merchant is equipped with a 100-watt solid-state amplifier which Barton says is the most powerful in the jukebox business. The unit is designed so that all servicing can be done from the front. No tie bars across the front are used. The jukebox can be programmed for 100, 160 or 200 records including little LP's. The outside is constructed of stainless steel and vinyl, making the unit mar-proof. Its patented flip-out plastic racks allow the operator to replace title strips quickly and conveniently.

Gottlieb's CROSS TOWN

Note These Big Traffic-Producing Features!

- 1 Animated Subway Car Doors Open to Reveal Comical Characters
- 2 4 Top Rollovers Light Corresponding Pop Bumpers for High Score
- 3 Making 4 Top Rollovers Lights Side Rollovers for Mystery Special Score.
- 4 Center Target Scores Special When Red and Yellow Lights are Paired in Special Section.
- 5 Target scores mystery special when other red and yellow lights are paired.
- 6 3 or 5 Ball Play. Match Feature

That Extra Touch of Quality and ORIGINALITY

D. Gottlieb & Co.
1140-50 N. Kostner Avenue • Chicago, Illinois 60657

Decca Records Seventh to Sign

• Continued from page 77

time, it is estimated that as many as a dozen record companies will make the trek to Chicago. Signing of all majors at this early date indicates to trade observers a restoration of mutual interest among jukebox record consumers and producers.

Some see renewed record com-

pany interest in the operation as tangible recognition of the 22.3 per cent of total singles market which jukebox purchases represented during 1965. Linked to this is the growing awareness of the promotional and market research potential of the jukebox industry. Initial studies of these aspects of the operator record company business relationship

are now being carried on by a special MOA committee chaired by New Jersey operator Bill Canon. And forums focusing on the jukebox in all its significance to the total music industry are being planned by a committee under John Trucano of South Dakota.

As previously reported, all the major jukebox manufacturers, amusement game manufacturers, audio-visual manufacturers and industry suppliers will also exhibit at the 1966 show.

Rowe Distribbs Keyed on Sales Drive

• Continued from page 78

All of these tours are without cost to the operator.

The tours range from a seven-day Jamaican holiday (three jukeboxes) to an around the world in 80 days vacation (50 jukeboxes). All arrangements are made through the Peter Paul and Dingle Travel Agency. Distributors can also arrange to

have trips raffled off. Pollack cited the highly successful Trimount Automatic Sales promotion in Boston (see Billboard, Aug. 20). Trimount offered a fully equipped 1966 Cadillac in a raffle to the first 50 operators purchasing a new Rowe jukebox. Within hours, the raffle was filled and a second flight with a new Ford Mustang was the top prize. Everyone entering won something worth more than \$30, including color TV's, portables, radios, etc.

Most of the ad material centers around the Music Merchant's modern appearance and the new dollar-bill acceptor. Ads containing pictures of a Rowe dollar bill, "The Rowe AMI Music Note," are in most of the copy. All copy, however, includes cross reference to the change-a-scene panels and play-me records. For the location, Rowe, through its distributors, will provide tent cards. These are folded sheets of light cardboard designed to stand up on a table. The cards announce to the patron that the Rowe Music Merchant accepts dollar bills.

Everyone is wearing buttons of some sort these days and Rowe is no exception. The company has designed teaser buttons to stimulate curiosity and attract attention to the Music Merchant. Each button, to be worn by a waitress, measures one and a half inches in diameter and bears a picture resembling a dollar bill. Below the figure are the letters GMABAYFO. They stand for "Give me a buck and you'll find out."

The second day of meetings were held at the Waldorf Astoria Hotel. This was the solid information series with distributors learning the fine points of the program. Demonstrations on the new jukebox and audience participation seminars provided the distributors with the inner workings which they would be bringing back to the operator.

Blumberg a CPA

CHICAGO — Jeff Blumberg, 21-year-old son of Atlas Music Co.'s Mike Blumberg, received notice here last week that he had passed his CPA examination. He is a recent graduate of Illinois University and is now entering Northwestern University Law School.

A NEW IDEA in BOWLING GAMES!

CHICAGO
COIN'S

Flair

The Game that Can Command More than a Dime!

NOW — WITH
THUMB HOLE, PLAYER
CAN HOOK, BACK-UP
AND CONTROL THIS
LARGER BALL!

NEW GIANT
OVERSIZE BALL...

with a
THUMB HOLE!



EXCLUSIVE!
SWIVEL SCORE RACK
Front or back of Score Rack
serviced from either side.

15c Play—2 for 25c

(Also Adjustable to 10c Play)

5c-10c-25c Individual Coin Chutes

- NEW LARGER CASH BOX
with Removable Partitions
- 6 WAYS TO PLAY
- WIDER PLAYFIELD

STILL DELIVERINGMEDALIST....KICKER

CHICAGO COIN MACHINE DIV.
CHICAGO DYNAMIC INDUSTRIES, INC.

1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614



WE'VE GOT THE HOT ONE
CINEJUKEBOX

We've got the brand new 2-in-1 combination film-disco machine—the only machine that combines movies and jukebox in a single unit.

PREMIERE SHOWING

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DAVID ROSEN inc

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Phone: 215 Center 2-2900

Mrs.
of
PROVEN
PROFIT MAKERS
Since
1931

Congressional, MOA Proposals

• Continued from page 74

ember 31 of the following year, a written claim specifying all of the works for which royalties are payable to him by the operator for any three-month period. The claim shall comply in form, content, and manner of service with requirements that the Register of Copyrights shall prescribe by regulation.

(2) Unless the parties have agreed otherwise in a written instrument signed by them, the royalty under the compulsory license for any one work shall be either of the following amounts, whichever is less, for each three-month period or fraction thereof that the work has been available for performance on the particular phonorecord player:

(A) 3 cents, or

(B) a prorated amount calculated by first multiplying 3 cents by the capacity of the phonorecord player as shown in the statement required by clause (1)(A) of subsection (b), and then dividing the product of that multiplication by the total number of works actually made available in the phonorecord player for performance during any part of the three-month period.

(3) Where the name and address of the copyright owner or his agent are made known as provided by subclause (A) of clause (1), royalty payments shall be made quarterly, in January, April, July, and October, and shall include all royalties for the three-month period next preceding. Each quarterly payment shall be accompanied by a detailed statement of account which shall include a complete list identifying, by their titles and any other indicia that the Register of Copyrights may prescribe by regulation, all the musical works made available in the phonorecord player for performance during any part of the three-month period.

(4) Where a claim for royalties is served upon the operator as provided by subclause (B) of clause (1), payment of the royalties owing under the claim shall be made within four months after service of the claim.

(5) Failure to make the royalty payment with the accompanying statement of account as required by clause (4), renders all public performances of the work by that phonorecord player during the three-month period for which such payment is in default fully actionable as acts of infringement under sections 501 and 506(a).

(d) CRIMINAL PENALTIES.—Any person who knowingly makes a false representation of a material fact in a statement or accompanying list recorded under clause (1)(A) of subsection (b), or in a written claim served under clause (1)(B) of subsection (c), or in a statement of account required by clause (3) of subsection (c), or who knowingly alters a certificate issued under clause (1) (B) of subsection (b) or knowingly affixes such a certificate to a phonorecord player other than the one it covers, shall be fined not more than \$2,500.

(e) DEFINITIONS.—As used in this section, the following terms and their variant forms mean the following:

(1) A "coin-operated phonorecord player" is a machine or device that:

(A) is employed solely for the performance of non-dramatic musical works by means of phonorecords upon being activated by the insertion of a coin;

(B) is located in an establishment making no direct

(Continued on page 82)

W. Va. Hears First Report On Big Meet

• Continued from page 74

ords on jukeboxes. Granger then announced that MOA and performance rights people had met Aug. 24 and had "found enough areas of potential agreement to tentatively schedule another meeting."

Granger also called attention to the major differences between the subcommittee proposal and the MOA's own proposal submitted late in 1965.

The royalty discussion overshadowed other major convention happenings, including the election of Buddy Hunt as successor to Wallace (Billboard, Sept. 3) and the exhibition of new Rock-Ola and Seeburg jukeboxes.

Hunt, an aggressive businessman from Welch, operates Southern Distributors, Inc. Though he's been in the coin machine business only three years, he's gained the confidence of his colleagues in one of the nation's most active and progressive trade associations.

"The association has been good to me," he said. "I am new to the business, and these gentlemen were generous in sharing with me their knowledge of operating."

A member of several fraternal and civic groups, Hunt said he intends to encourage more association participation in State and community causes and fully supports all the organization's efforts in the legislative field.

It appears certain that the WVMVA will soon mount an effort for legislative relief from the consumer sales tax burden. Convention speaker Richard Funk, legislative counsel for the National Automatic Merchandising Association, reminded the operators that the structure of

Coming Events

Sept. 8-18—United States Exhibit of Automatic Merchandising, Zagreb.

Oct. 15-16—Third annual convention and trade show of the South Carolina Coin Machine Operators Association, Columbia, S. C.

Oct. 28-30—16th annual con-

vention and trade show of the Music Operators of America, Pick-Congress Hotel; Chicago.

Oct. 29-Nov. 1—National Automatic Merchandising Association convention and exhibit, McCormick Place; Chicago.

Nov. 12-15—International Congress and Exhibition of Coin-Slot Machines for Industry and Trade (INCOMA); Kunsterhaus, Vienna, Austria.

LETTERS TO THE EDITOR

• Continued from page 73

company has been an avid subscriber to Billboard for many years.

Sid Weinstein
Sidmor Vending Co.
Pittsburgh, Pa.

Mr. Weinstein and many other readers are obtaining reprints of the feature referred to by writing: BULK VENDING SURVEY, BILLBOARD MAGAZINE, 188 W. RANDOLPH ST., CHICAGO, ILL. 60601. Cost is 15 cents each (10 cents each in over-50 bulk orders). —Ed.

Fischer's new, truly balanced, smaller, precision weight



2 3/8"

Size OLD STYLE Cue Ball

CUE BALL

FISCHER'S New Cue Ball Strikes Object Ball 31/1000 Above Center for Much Better Play and Skill.



2 5/16"

NEW MODERN Cue Ball Same Weight as Object Ball

← Cue Ball Center
← Object Ball Center
31/1000 difference

When You Think Billiards . . . Think FISCHER—That's Quality!
FISCHER MFG. CO., INC., TIPTON, MO.



Take in the big DOUGH with ROWE!



Are you a Music Merchant?

Full Texts of Congressional and MOA Proposals

• Continued from page 81

or indirect charge for admission;

(C) is incapable of transmitting the performance beyond the establishment in which it is located

(D) is accompanied by a list of the titles of all the musical works available for performance on it, which list is affixed to the phonorecord player or posted in the establishment in a prominent position where it can be readily examined by the public; and

(E) affords a choice of works available for performance and permits the choice to be made by the patrons of the establishment in which it is located.

(2) An "operator" is any person who, alone or jointly with others, owns, or has the power to exercise primary control over the selection of the musical works made available for performance in, a coin-operated phonorecord player.

[Note: The following amendments of §113(b), which relate to the provisions of § 114(c)(1)(A), are intended to establish a method by which copyright owners could require that the labels of phonorecords produced under a compulsory license bear the name of the agency for collecting jukebox royalties.]

§ 113. Scope of exclusive rights in nondramatic musical works.

Compulsory license for making and distributing phonorecords. In the case of nondramatic musical works, the exclusive rights provided by clauses (1) and (3) of section 106(a), to make and to distribute phonorecords of such works, are subject to compulsory licensing under the conditions specified by this section.

NOTICE OF INTENTION TO OBTAIN COMPULSORY LICENSE: DESIGNATION OF OWNER OF PERFORMANCE RIGHT.

(1) * * *

(2) If the copyright owner so requests in writing not later than ten days after service or filing of the notice required by clause (1), the person exercising the compulsory license shall designate, on a label or container accompanying each phonorecord of the work distributed by him, and in the form and manner that the Register of Copyrights shall prescribe by regulation, the name of the copyright owner or his agent to whom royalties for public performance of the work are to be paid.

(3) Failure to serve or file the notice required by clause

(1), or to designate the name of the owner or agent as required by clause (2), forecloses the possibility of a compulsory license and, in the absence of a negotiated license, renders the making and distribution of phonorecords fully actionable as acts of infringement under section 501.

MOA Proposal

Section 114. *Scope of exclusive rights in nondramatic musical works: Royalty payable with respect to phono-records used on coin-operated machines.*

In the case of phonorecords of musical works, the exclusive right provided by clause 4 of section 106(a) to perform such works by or upon coin-operated machines, shall be subject to the conditions specified in this Section.

(a) To be entitled to receive royalties under this Section, the copyright owner must be identified in the registration or other public records of the Copyright Office. To be entitled to permit musical works to be reproduced or rendered by or upon a coin-operated machine by means of phonorecords the operator of such a machine must (1) register at least once each year with the Copyright Office and such registration shall be evidenced by a certificate issued by the Copyright Office identifying him and each such machine; (2) affix an identifying certificate, or authorized copy thereof issued by the Copyright Office, to each such machine in a prominent place thereon for ready inspection. No such certificate shall be transferable or have any validity hereunder if used by any person other than the operator to whom it is issued. The failure by an operator to comply with the requirements of this paragraph renders the reproduction or rendition of musical works by or upon a coin-operated machine fully actionable as an act of infringement under Section 501.

(b) A royalty shall be payable by every operator of a coin-operated machine by or upon which a musical work is performed by means of a phonorecord in the amount of 2 cents for each musical work recorded on a phonorecord which is acquired by him for such a purpose. No other royalty shall be payable in respect of the performance of a musical work by or upon a coin-operated machine by means of a phonorecord.

(c) Royalty payments shall be made quarterly in January, April, July and October by the operator or his agent, and shall include all royalties for the three months next preceding. Each quarterly payment shall be accompanied by a statement of account certified by the operator or his agent as being correct.

(d) If the copyright owner or his agent does not receive the quarterly payment and statement of account when due, he may give written notice to the operator that, unless he default is remedied within 30 days from the date of the notice, the right to so reproduce or render the copyright owner's musical work by means of a phonorecord will automatically terminate. Such termination renders the reproduction or rendition by or upon a coin-operated machine of the copyright owner's musical work for which the royalty has not been paid fully actionable as an act of infringement under Section 501. A willful failure or refusal by an operator to make, or cause to be made, the quarterly payment accompanied by the statement of account, when due, shall constitute an offense in violation of Section 506(a).

(e) "Operator as used in this section means any person who, alone or jointly with others, owns or has the power to exercise primary control over one or more coin-operated machines by or upon which a musical work may be performed by means of a phonorecord.

Mo. Assn. Grows Fast

• Continued from page 79

Guest speaker for this gathering of all three Missouri organizations is Jim T. McGuire, vice-president of NAMA.

It was not determined if the Missouri automatic merchandisers would meet at the NAMA convention Oct. 29 in Chicago. They might. A sectional meeting is being planned prior to the national convention.

Another important matter at the meeting here was the appointment of Clayton, Mo., attorney Ed Filippine as legal counsel for the out-state organization. The new MAMA legal watchdog is well known in law circles here.

Stirton also announced that he is preparing NAMA certificates suitable for framing and that additionally, MAMA members will be given a card they can carry on their person.

FROM THE INDUSTRY'S LEADING CRAFTSMEN

IMPERIAL BILLIARD CUE STICKS

48 inch, 52 inch, 57 inch lengths
Total Quality cues from butt to tip.

Precision crafted for unsurpassed balance, appearance, durability and straightness.

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ELECTRIC SCOREBOARDS . . . 2 Models

OVERHEAD MODEL
(Natural finish hardwood cabinet)

• Two-faced. Scores 15-21 and/or 50 pts.
F.O.B. Chicago . . . \$169.50

NEW SIDE-MOUNT MODEL
(Walnut Formica finish—easy to clean)

• Scores 15-21 and/or 50 pts. Also 15-21 pts. only.
F.O.B. Chicago . . . \$249.50

EACH model also has these features:
• 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play.
• "Game Over" light flashes on at end of game.
• Easily serviced.
• Large metal coin box—holds \$500 in dimes.

MARVEL Mfg. Company

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Phone (312) 342-2424

BILLIARD SUPPLIES

5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up
2 1/4" 15 Belgian numbered and 2 3/8" Cue Balls, Set . . . \$19.95
2 1/4" Balls, 1-15 w/Q Ball . . . \$10.00
57" Cues—str., \$2.95 ea., \$33 dz.
57" Jointed Cues . . . \$5.50 up
Heath and A.B.T. Coin Chutes. Complete line. Write for new list.

Take in the big DOUGH with ROWE!



The Music Merchant is coming!

The regal look of
dependability...
new **Rock-Ola**
GP/Imperial



Model 433

ROCK-OLA

... the dependable line of
money-makin' music makers

MODEL 500, ROCK-OLA PHONETTE WALLBOX. Personal listening pleasure. 160 selections. 2 built-in stereo speakers. Compact stereo speaker-selector. Personal volume controls. 50¢ coin chute optional. Model 501, 100 selections available.

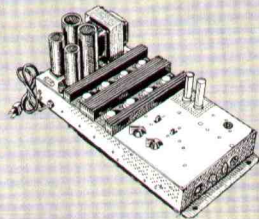
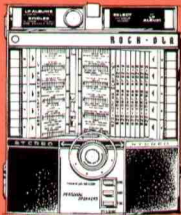
Now a new look comes to phonographs! Sleek, modern, plush. Inside, it's all quality. The same kind of reliable quality that has made Rock-Ola phonographs the most profitable to operate. 160 selections of stereo-monaural excellence. 7" LP albums. 33 $\frac{1}{3}$ and 45 RPM records.

Built in the Rock-Ola tradition with simple mechanical components that perform flawlessly. That's why Rock-Olas are so profitable to operate.

A magnificent blend of fashionable styling and stereophonic high fidelity. Designed to be comfortable in plush surroundings. The new Rock-Ola GP/Imperial is the beautiful answer for prestige locations. Rock-Ola Manufacturing Corporation, 800 North Kedzie Avenue, Chicago, Illinois 60651.

FAMOUS MECH-O-MATIC INTERMIX. Completely automatic changer intermixes 7" LP albums, 33 $\frac{1}{3}$, 45 RPM, stereo, monaural records. No wires, no micro-switches or electronic aids for changing turntable speeds.

TRANSISTORIZED AMPLIFIER. All new Rock-Ola engineered and built transistorized amplifier provides lifelong service for phonograph. Saves money on tube replacements. Simplifies service. Elimination of excessive heat saves wear.



ALBUM REVIEWS



Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.



POP SPOTLIGHT

DISTANT SHORES
Chad & Jeremy. Columbia CL 2564 (M); CS 9364 (S)

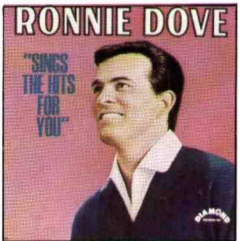
With their recent hit "Distant Shores" leading the way to top sales for this album, the duo offers one of their finest programs to date. Their smooth blend of voices fits all types of radio programming as, for example, in their fresh treatment of "The Way You Look Tonight" and their warmth for the folk "Early Morning Rain." Well produced by Lou Crane and Larry Marks.



POP SPOTLIGHT

RONNIE DOVE SINGS THE HITS FOR YOU
Diamond D 5006 (M); SD 5006 (S)

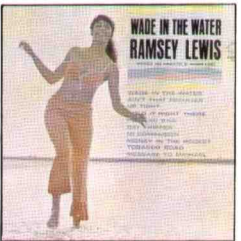
The talented vocalist offers 11 big hits including his current smash "I Really Don't Want to Know" in this swingin' album. Bill Justis provides the exciting arrangements for Dove, who sings his hits "Happy Summer Days" and "Let's Start All Over Again." "Somebody (You'll Want Me to Want You)" is also a standout.



POP SPOTLIGHT

WADE IN THE WATER
Ramsey Lewis. Cadet LP 774 (M); LPS 774 (S)

The jazz pianist proves again that the combination of jazz and rock-blues sounds is a highly commercial one. Lewis features his latest hit, "Wade in the Water," as the title tune and basis for this chart-bound LP.



POP SPOTLIGHT

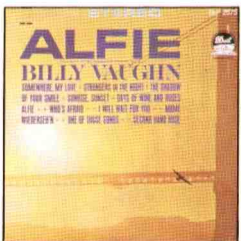
EASY LISTENING
Mel Carter. Imperial LP 9319 (M); LP 12318 (S)

Mel Carter's got a standout package here that should be a sure sales winner. His clear, dynamic delivery, combined with exciting arrangements and orchestral support add up to Carter's strongest album to date.



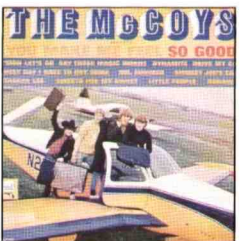
POP SPOTLIGHT
WILD THINGS!
Ventures. Dolton BLP 2047 (M); BST 8047 (S)

Chalk up another sales winner for the group as they tackle a dozen recent pop hits and add their own unique flavor. "Wild Thing" and "Summer in the City" are two prime examples of the dance excitement they create. "Hanky Panky" and the off-beat "How Now Wild Cow" stand out.



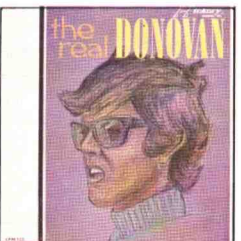
POP SPOTLIGHT
ALFIE
Billy Vaughn. Dot DLP 3751 (M); DLP 25751 (S)

Vaughn spotlights the motion picture themes "Shadow of Your Smile," "Strangers in the Night," "Somewhere My Love," and the title tune, "Alfie," in this outstanding package of easy-listening material. Perfect for conservative programming, the album has broad-based commercial appeal as well.



POP SPOTLIGHT
THE McCOYS
Bang BLP 213 (M); BLPs 213 (S)

A hot teen sales item is this package based upon two of the group's singles hit, "C'mon Let's Go" and "You Make Me Feel So Good." Designed for the discotheque enthusiasts as well as fans of the vocal group, there are some strong numbers included, such as the Beatles' tune "Drive My Car" and Lloyd Price's "Stagger Lee."



POP SPOTLIGHT
THE REAL DONOVAN
Hickory LPM 135 (M)

Known as the British Bob Dylan, Donovan's popularity has spread throughout America rapidly. This package, consisting mainly of his own composition, should rocket to the top of the LP chart. Included are two of his hits, "Catch the Wind" and "Colours."

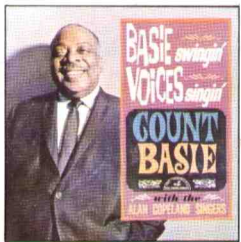


POP SPOTLIGHT
THE BEST OF SI ZENTNER, VOL. TWO
Liberty LRP 3457 (M); LST 7457 (S)

Si Zentner has another winner here. It's a mixture of standards like "The Third Man Theme," "Maria" and "Stranger on the Shore," with popular TV themes, delivered in a bold, brassy manner and fancy trumpet work by Zentner. It's the big band tailored for 1966.

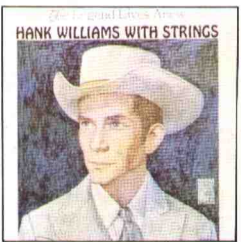
POP SPOTLIGHT
BASIE SWINGIN' VOICES SINGIN'
Count Basie & the Alan Copeland Singers. ABC ABC 570 (M); ABCS 570 (S)

This album should attract wide interest. The arrangements are pleasant and rapid, and the Alan Copeland Singers do a superb job. It's as much Copeland as Basie, and the sound is wholesome.



COUNTRY SPOTLIGHT
THE LEGEND LIVES ANEW
Hank Williams With Strings. MGM E 4377 (M); SE 4377 (S)

Producer Jim Vienneau has created a sparkling showcase for Hank Williams' greatest hits. With the Jordanaires providing vocal background, a lush string backing and Williams' exceptional material, the package is an up-dated collector's item for Williams' multitude of fans.



COUNTRY SPOTLIGHT
TOWN AND COUNTRY ACTION
Red Sovine. Starday SLP 363 (M)

The "Giddy-Up Go" man offers a package of cosmopolitan country hits including "The Other Woman," "He'll Have to Go," and "Is It Really Over." Sovine's recent comeback has made him a hot country property and this LP should show the result at the retail level.



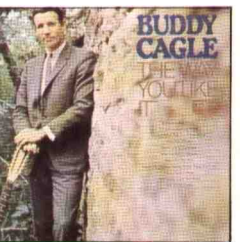
COUNTRY SPOTLIGHT
SINGIN' STU PHILLIPS
RCA Victor LPM 3619 (M); LSP 3619 (S)

With his singles successes "Bracero" and "The Great El Tigre" spotlighted, the Canadian-born composer-performer makes an auspicious album debut that should have no trouble hitting the chart with impact. From the Phillips' pen comes a beautiful ballad "Some of Me" and the folk-flavored "Ask and You Will Receive."



COUNTRY SPOTLIGHT
THE WAY YOU LIKE IT
Buddy Cagle. Imperial LP 9318 (M); LP 12318 (S)

Buddy Cagle's "Tonight I'm Coming Home" — which paves the way on this album — is reason for dealers to stock it; the chart single will prove a big sales draw. The artist also shows fine style on the old standard "Wild Side of Life" and an oddball "Who You Gonna Believe." A bow to producer-arranger Scott Turner.



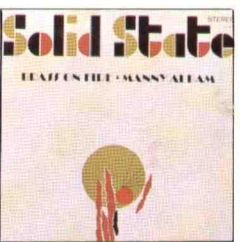
JAZZ SPOTLIGHT
TEQUILA
Wes Montgomery. Verve V 8653 (M); V6-8653 (S)

Montgomery, who's enjoying a string of LP hits, has another strong package with eight tunes from various musical bags. The guitarist offers the pop hit "What the World Needs Now Is Love," "Bumpin' in Sunset" and "Midnight Mood," and others. Bow to arranger Claus Ogerman.



JAZZ SPOTLIGHT
EL SONIDO NUEVO
Cal Tjader & Eddie Palmieri. Verve V 8651 (M); V6-8651 (S)

With Tjader leading the way on vibes and Palmieri providing backup rhythm on piano, the ensemble serves up a wailing blend of Latin jazz punctuated by the throbbing percussion of Ismael Quintana. The result is a soulful, commercial package of Latin and American tunes.



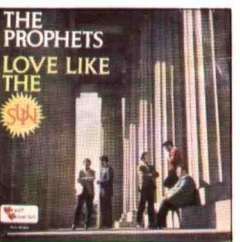
JAZZ SPOTLIGHT
BRASS ON FIRE
Manny Albam. Solid State SS 18000 (S)

Big Band jazz with a beat! Album's arrangements are sure-fire, played by hand-picked men. Phil Ramone (engineer) and Sonny Lester (A&R) have done a masterful job in making the band sound as real and immediate as if it is. No audio trickery, just superb sound.



JAZZ SPOTLIGHT
WILL BRONSON PRESENTS THE IN CROWD SINGERS
Solid State SS 18005 (S)

Big vocal group, big band and big arrangements add up to a big recording. New and old material from "Girl Talk" to "Margie." If all swings with the approach that will reach both jazz and pop buffs. "Hard Hearted Hannah" must be heard to be believed. The sound is superb.



GOSPEL SPOTLIGHT
THE PROPHETS LOVE LIKE THE SUN
Heart Warming LPFH 1889 (M)

The four distinctive voices of the Prophets excel in this package of tried and true gospel favorites, plus some new, spirited numbers. The diversified arrangements add excitement. Standouts include "Love Like the Sun" and "The Church Triumphant." Should prove a big sales item.